PROFESSIONAL Photographer

FOR PROFESSIONALS, BY PROFESSIONALS

https://www.facebook.com/pages/Download-from-harks/124201754417002

PROFESSIONAL SINCE 1982

WWW.PROFESSIONALPHOTOGRAPHER.CO.UK

NOVEMBER 2013 £4.20

Red Bull illume

Led Zeppelin's Robert Plant by Jill Furmanovsky

PROFESSIONAL PHOTOGRAPHER NOVEMBER 2013

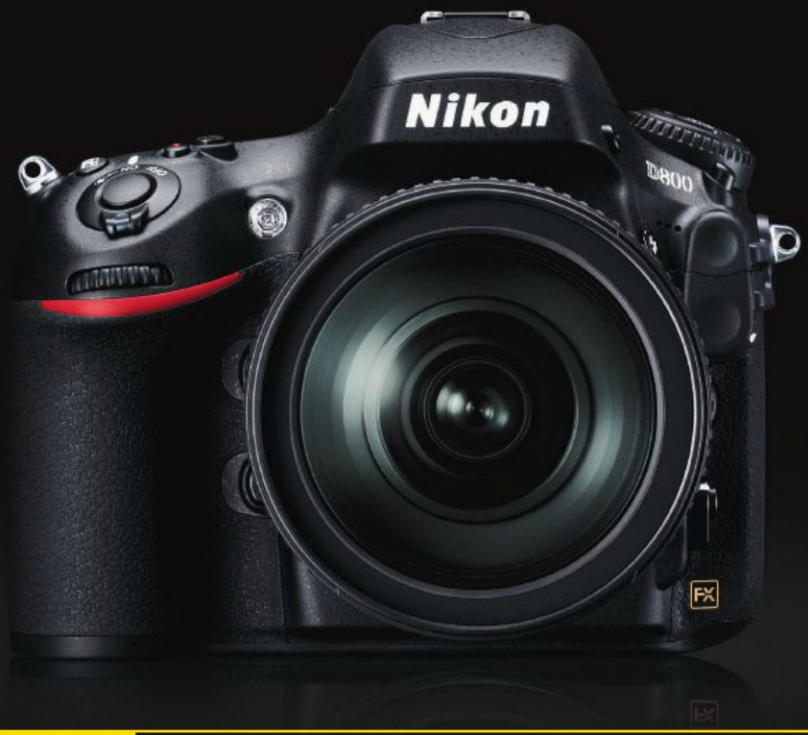
EXCLUSIVE! JILL FURMANOVSKY – A LIFE IN THE MOMENT

EXCLUSIVE! RED BULL ILLUME WINNERS | HATE MAIL: THE POWER OF POSITIVITY

PROFESSIONAL PHOTOGRAPHER OF THE YEAR – FINAL CALL | NIKON VS CANON

GEAR: OLYMPUS E-M1 | WESTCOTT SKYLUX LEDS | SAMSUNG GALAXY NX

D800



I AM THE BIG PICTURE

I AM THE NIKON D800. With 36.3 million pixels and multi-format 1080p D-movie recording at 30p, 25p or 24p. I also feature extendable ISO coverage from 50–25,600 (equivalence), class leading 51-point autofocus system and EXPEED 3 image processing with dual format (SD + CF) storage slots. I am a work of art. **www.nikon.co.uk**

2YEAR WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 408 5060 or visit www.nikon.co.uk/register

At the heart of the image

Nikon

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

contributors

KATE HOPEWELL-SMITH

CRAIG FLEMING

MARTIN MIDDLEBROOK

CATHERINE CONNOR

JILLIAN LOCHNER

SIMON BOOTH

KEVIN MULLINS

ZACK SECKLER

HUGH TURVEY

JILL FURMANOVSKY

ROSS HARVEY & JAMES ROSS

PATRICE DE VILLIERS

THIS IMAGE BRENDAN BISHOP FRONT COVER: ROBERT PLANT OFF OF LED ZEPPELIN, 1974, IMAGE BY JILL FURMANOVSKY

welcome

november

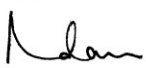
Oh my God, we are in the middle of September already. Where has the year gone? I am writing Christmas issue copy already but I don't feel like I've got over the summer yet. Does everyone else feel like we are now on a downhill run until the fat fella in the red suit turns up – kinda just accepting this anyway?

I dunno about you but I feel really fired up about the prospects for 2014 for our industry. The SWPP show is looming large; Folio Albums will be running their tour again but making it bigger and better I am sure, and the economy seems to be righting itself (pfff!) – I just get the feeling that we could have a really great year. Okay, I am a natural optimist, but my adrenalin is pumping...

In other news, we've also had a bit of head scratching in the office connected with the experiences Kevin has written about in his last two comments – concerning the 'haters'. Recently we took a look at an advert that popped up here in the office for some photography training at a night course for beginners. Intrigued, we hopped onto their website... well, err, ah-hem! We were shocked at just how poor the photography actually was. Prior to this, we had done the same exercise when we had complaints about certain images showcased in the magazine – for example, Tyler Shields'. Again, those with the loudest voice – well those brave enough to use their real name – we wondered what their own work was all about; did they have a point? However, a pattern started to emerge; much like nudist beaches, those who like getting their kit off are, more often than not, those who perhaps shouldn't. In this case, stones and glass houses came to mind.

Keeping the positive vibe going (taking a leaf out of Catherine Conner's book) this all made me think about the whole concept of inspiration, motivation, training and keeping 'fresh'. We all know why these 'trolls' say what they say, the psychology is not that deep, but do we all really take on board how important polishing our skills, finding new ways to inspire ourselves and having the confidence in our own work that will enable us to rise up above these 'haters' and be proud to be a professional photographer really are? This is the very best industry to be working in; not only can we exercise our creative minds, we produce real things, we capture lasting memories, we get to make people happy – and we get paid for it too.

The deadline is nearing to get your entries in for the 2013 Professional Photographer of the Year awards. You have until 16 October to enter online... do it now!



Adam Scorey, Editor,
adam.scorey@archant.co.uk

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

contents

we talk to...

38 Styling Your Shoot: Photos for Phobias
Snails and octopus tentacles anyone? Jillian Lochner takes us behind the scenes on her bizarre styled shoots

61 Working Pro: Zack Seckler
Presenting society with a pinch of irony, Zack Seckler lets us inside his workflow

67 Working Pro: Hugh Turvey
Transforming the everyday into the extraordinary, we find out about Turvey's x-rated technique

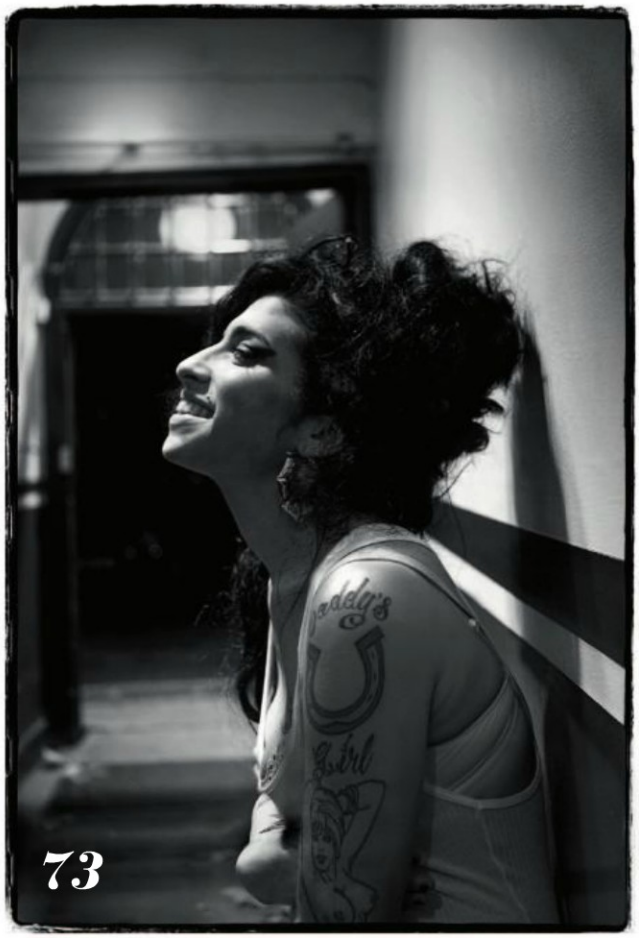
73 Big Interview: Jill Furmanovsky
Rock photography's leading lady opens up the archives on her most iconic work through the decades

100 Heroes: Patrice de Villiers
Pulling inspiration from cheese making, Sir David Attenborough and Matt Bellamy, de Villiers tells us who makes her tick

ZACK SECKLER

buyamag.co.uk
Great magazines direct to your door

Love *Professional Photographer*?
Get £1 off our special issue with code AVI3
through buyamag.co.uk – with free delivery!



JILL FURMANOVSKY

gear

83 Gear: Canon Vs. Nikon
The stand-off continues for the big guys in the business

89 Gear: Fuji 23mm Prime
Whoever said three is the magic number needs to think again

90 Gear: Westcott SkyLux LED
A studio LED for both stills and video? We're sold!

91 Gear: Olympus EM-1
It was only a matter of time before Olympus produced a stellar follow up to the iconic E-M5, we take a first look

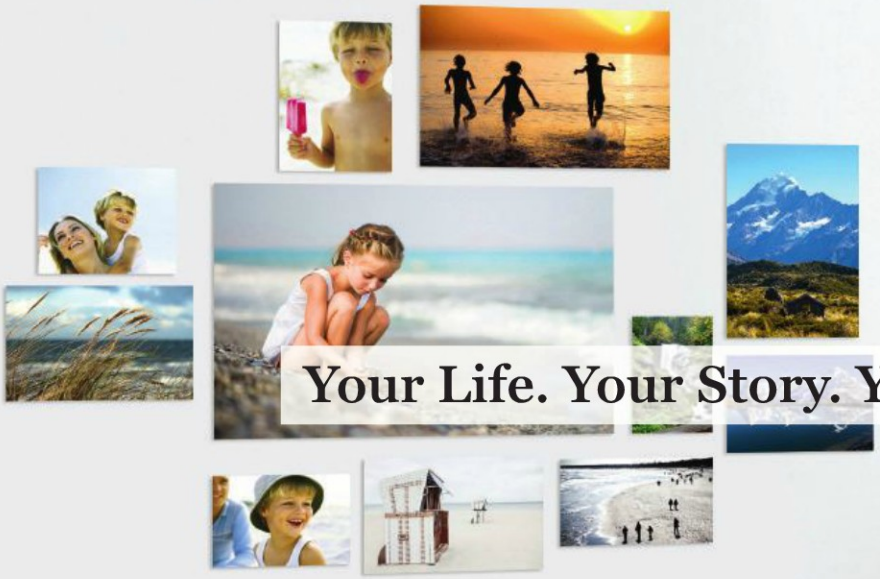
93 Gear: Samsung Galaxy NX
As cameras are getting more and more intelligent by the day, Samsung has just pulled its trump card

96 Gear: Plustex Negative Scanner
Want to store your negatives digitally? We see if the OpticFilm 120 Scanner is up to the task

99 Gear: Scanners Buyers' Guide
An essential tool on your desktop we showcase the best scanners on the market

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

WHITE WALL



The images shown originate in part from WhiteWall.nl, Whitewall.de, S. Schwind, Sraficus, R. Pretot, C. Wakefield, A. Hansen, B. Kurrer, U. Zimmer

Your Life. Your Story. Your Collection.

TIPA AWARD 2013

"Best Photo Lab Worldwide"

AWARDED BY THE EDITORS OF 28 LEADING PHOTOGRAPHY MAGAZINES

Direct Print on Aluminium Dibond

The material: robust, lightweight and elegant, thanks to a black plastic core and two thin layers of aluminium. The print: sharp, radiant and durable, thanks to the highly advanced UV direct printing process. The result: lasting pleasure. Your life story on the wall.

from 3.90

1. Arrange your chronicle
2. Upload image files
3. Select your print format and size, to the centimetre

What Digital Camera GOLD AWARD

Amateur Photographer ★★★★★

Digital Photographer ★★★★★ EDITOR'S CHOICE

PhotoPlus BEST VALUE AWARD

Digital Photo GOLD AWARD

WhiteWall.co.uk

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

contents

regulars

9 Kate Hopewell-Smith: Learning is Beautiful
No matter how far down in our profession we may get, for Kate there's always an eagerness to learn more

11 Fifty Shades of Craig
While some are clocking up the weights in their kit bag, Craig questions how he gets away with so little

15 Portfolio *SPECIAL*
Celebrating the best of the Red Bull Illume 2013 Competition, we present the winners

27 PPOTY 2013 – *FINAL CALL*
The 2013 awards to hunt down the best professional photographers out there is in full swing

32 Middlebrook: Imagination not Reputation
Pondering over a Pina Coladas, Martin questions whether it's best to invest in new talent or milk the golden oldies

37 To Carb or not to Carb
Potatoes, pastas and pies, Sarah O'Neill gives us a carefully considered carbohydrate overhaul

44 Catherine Connor's Comment: Moulding the Industry
For those who push themselves in he industry, Aspire Training's Catherine solutes you

47 Work Life Balance
Holidays are a break away from the working day, right? Not in Simon Booth's case

KEVIN MULLINS

the business

53 The Business
In response to his piece about haters and vitriol in the industry, Kevin Mullins reads the feedback

57 The Business: Small Claims Court
Looking to help the small guys, we share recent development in intellectual property law

59 The Accused
One photographer shares his experience on how he ended up in the court dock

MARTIN MIDDLEBROOK

50 Subscribe
From just £10.99 you can subscribe to *Professional Photographer*, save your pounds and benefit from our 10% off Christmas offer!

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

The Ultimate
in online framing!

Dynamic multi aperture framing
at your fingertips!

- A wide range of contemporary and traditional mouldings
- Diverse window mount options
- Hundreds of multi aperture layouts to choose from
- Competitive prices and frames to suit all tastes and budgets

One Vision
IMAGING LTD

Why not visit our website and start designing your unique frame today

www.onevisionimaging.com/framing

Herald Way, Binley Industrial Estate, Coventry, CV3 2NY
T: 0845 862 0217 E: info@onevisionimaging.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

COMERAINORSHINE

ilux FIRES EVERY TIME.

RD300 2-HEAD BROLLY KIT FOR **£250** (PLUS VAT)

THE KIT INCLUDES:

2x RD Flash Head (300W); 2x Standard Reflector; 2x JS-2180 Light Stand (air cushion); 2x Transclucent Umbrella (100cm); 1x Kit Bag KB-A.

www.ilux-photographic-lighting.co.uk

PHOTOMART MAKES NO EXTRAORDINARY CLAIMS. T&Cs APPLY. FOR MORE INFORMATION VISIT WWW.PHOTOMART.CO.UK OR CALL 020 8527 6006.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Learning is beautiful

Kate proves that training is worth its weight in gold and puts her money where her mouth is...

For the past week, newly gained knowledge has been slowly percolating through my grey matter. This is because I am fresh from a two-day training course with Sal and Taylor Cincotta. I am a strong believer that we should all keep training in life because a positive effect of education is confidence.

I'm hungry for knowledge in all areas relating to my photography business and it is this attitude that keeps me moving forwards. I was very interested to hear Sal's opinion that photography businesses rarely flatline but are generally expanding or declining. Hmm – think about it.

I love to watch and hear how other businesses have achieved and maintained success. This doesn't necessarily mean that I change the way I do things – but it makes me consider whether I should! Interestingly the first day with Sal was largely about shooting and I approached this with an open mind.

When I train I don't tell people to shoot like me but I explain why I have chosen to shoot manually and in spot metering mode. Sal shoots and poses differently to me and that's fine – we are both at peace with our style. Probably the main gem I took away from day one was the reminder to take my reflector out with me on location. And I have – on two weddings, three training one-to-ones and a portrait shoot in just one week. Thanks to Sal I love my reflector again and I hardly needed to touch the image (above) of my son in post as a result.

We also had some fun painting with light at about 10pm, followed by large glasses of wine in the bar and muchos photography chat. Day two was spent in lock down talking business and this was the part I had really signed up for. Sal has a business background and understands the psychology of sales. I took a lot of notes and I made decisions in that small room. The truth of course is that we all need to take time out of our businesses and be asked leading questions.

I have known for some time that my bottleneck is post-production. But it's a dilemma for me because I don't really consider you to be my competitor – rather anyone with a compact camera or iPhone etc. I believe that I need to make my images look different from something that Joe Bloggs can achieve – and I do this with glass, aperture, light, composition and post-production. I'm not talking retouching – rather toning – giving my images a softer palette than true life.

But this takes time... However, I am moving in the right direction because I am now using Pro Image Editors to do the middle stage edit of all my weddings (hallelujah – amazing) and I am working with a Lightroom lady to create 'signature' presets that are perfect for me. Basically, I need to get the balance right between having a consistent/recognisable style and a life. I'm not kidding.

The sharing attitude of people like Sal Cincotta, Adam Alex and Martin Middlebrook is good for the industry because I'm all about paying it forward. Every time I learn something new I pass it straight on to the people I train and mentor. Generosity of knowledge is a good thing and I just love watching the light bulb moments when I'm training and the exhausted faces at the end of sessions. Because you should feel saturated and have a headache but you should also feel energised and reinvigorated. Right now I feel slightly frustrated because I really do want to make some changes to my pricing and communications, but my to do list is shocking. I'm actually really looking forward to the winter months because I should get the time and head space that I need.

Over the next few days I shall have Creative Live on in the background because I've signed up for Susan Stripling's course. I love her work and I'm interested to hear her talk about it – there will be nuggets and I have no idea if it will be a gold rush or not. Even if I only learn one thing – it is one thing more than I know today and it will keep my business growing and my brain active. Natalie Portman once said "I don't love studying. I hate studying. I like learning. Learning is beautiful".

"I believe that I need to make my images look different from something that Joe Bloggs can achieve – and I do this with glass, aperture, light, composition and post-production."

pp@katehopewellsmith.com
@Kate_H_S_Photo
www.katehopewellsmith.com

KATE HOPEWELL-SMITH

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Your Complete Package

OnlinePictureProof.com

Very Easy to use and Fully Customizable New Packages & Products Feature!

To view demo, grab your phone and scan the QR code below or go to:

www.OnlinePictureProof.com/demo

www.OnlinePictureProof.com

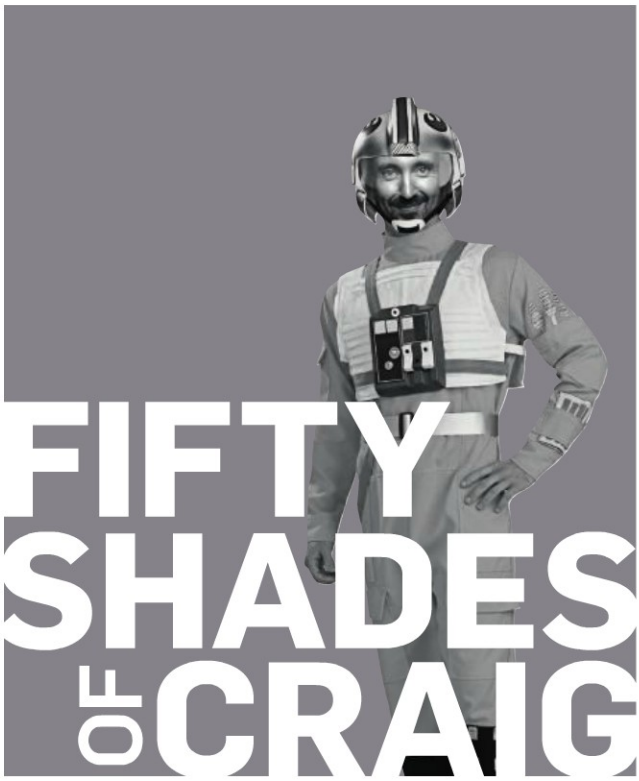
0845 838 7649 [UK] 1800 421 7134 [US & Canada]
1800 268 691 [Australia] +1 914 598 1651 [International]

We have only "ONE PLAN - ONE PRICE" structure. Pay only one low monthly fee and use all of our features. There are no hidden costs, no set-up fees, no contract and we do not charge any commission on your sales. Start your FREE fully functional 30 day trial and see it yourself.

view demo

30 Day Free Trial
No Credit Card Needed. Instant Activation.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002



FIFTY SHADES OF CRAIG

This month finds Craig trying to use 'The Force' to find new ways to obtain that filthy and vulgar stuff, cash...

So, I'm awake early one morning and I see this robed apparition hovering, ghost-like, at the foot of my bed. It's Hopewell-Kenobi. "Go to the Degobah system... there you will learn the ways of the workshop, there's money in workshops," she says before vanishing into the thin morning air. And so I get out of bed, turn on my Mac and research workshops. Up pops a Google Maps... "Workshop is the largest town in the Bassetlaw district of Nottinghamshire..." Eh?

I retype it, this time with the H. What spews out before my eyes is a plethora of fashion lighting workshops; they vary in price from about £50 to over a grand. What doesn't vary, however, is the standard; apart from the odd exception it seems most people offering their skills wouldn't know a fashion image if it rolled itself up, laminated itself in lead piping and smacked itself across their faces... twice. Honestly, it's a free market; I don't begrudge anyone earning a buck or two – but come on. When I see an image of a five foot girl in a bikini who looks like she's just discharged herself from the spinal injuries unit wearing make-up that's been applied by a pantomime dame with the delirium tremors, well, I'm sorry, it just doesn't inspire confidence. Looks like Hopewell-Kenobi was right. So I fire up the Honda X-wing and head to the Degobah system. Red 5 standing by.

I taught myself as a fashion, beauty and editorial portrait photographer mainly because that's my love. The truth is though that three weeks ago I found myself high above the moors of Sheffield in a field containing 158 milking cows, one pantomime cow and H from Steps. I know it sounds like the beginning of a joke but it was true. I was shooting some PR stuff for my local theatre. That's the reality these days of being a professional photographer, unless you're in the top bracket. I know Rankin's shot many a celebrity, not to mention all the top fashion models, but has he ever shot a pantomime cow? Living the dream baby. Living the dream...

With the weather being somewhat unseasonably good lately I've taken the opportunity to get back to photographing models in the great outdoors. The light at dusk on a clear day is quite frankly beautiful, pity it only lasts a few minutes. On my last shoot I got my watch clasp caught in the model's belly button ring... she was only wearing a hat and some top down dungarees as she yelped, not unlike a Jack Russell. At this point an elderly couple wearing beige anoraks happened to be passing. We just stood there silently. She holding her own breasts, yelping and me still attached to her tummy. "Ey-up..." I nodded to the chap. "Ey-up..." he gestured back to me. That's what I love about Yorkshire, no matter what the situation you'll always get an "ey-up".

I have just been asked to give my opinion on smartphones taking over social photography. The truth is, if consumers let it happen then it will. If a couple are dumb enough to just let someone shoot their wedding on an iPhone but also to pay them for the photos, that's up to them. If you want a haircut, the council's park departments could do it with a strimmer, but you'd be better off going to a proper hairdresser. I'll have a word with Adam about doing some form of photographic Darwin Awards. To anyone who doesn't know, the Darwin Awards are given out to anyone who comes to an untimely demise during the course of absolute stupidity, thus doing evolution a favour. Photography needs Darwin Awards. The winner gets a roll of 120 Velvia, just to confuse the hell out of them. To be fair I'm not a Luddite; we were the first family on our street to get a Soda Stream and a Ferguson Videostar, so I know that change has to happen. But what I am adverse to is photography standards dropping. The advent of digital hasn't lowered standards of photography. In fact I think the standards have increased; digital gives you an opportunity to show the world instantly just how good or bad at photography you are, regardless of whether you shoot on a Hasselblad, a pinhole shoebox or a smartphone.

I do like a good rant; Victor Meldrew was, I admit, one of my heroes. Ranting is good, it vents your spleen. I don't know where or what a spleen is or does but I know it's good to vent it.

It's always interesting seeing the reaction of other photographers when they see the contents of my gadget bag. "Where's all your gear?" is the most common question. I only own one lens and a flashgun, which I never use except when I hid behind a speed camera on the A61 and flashed everybody that was blatantly doing less than the 40mph limit. One guy even got out of his car, walked up to the camera and shouted at it. To be fair I was drunk and the girl I was with actually peed herself with laughter, but it was okay because we were well hidden in a tree. I don't remember using my flashgun for much else so it's fair to say that was £250 well spent. If the police are reading this then I'm sorry; I realise now it was irresponsible but I was slightly tipsy and I am quite immature anyway. PP

www.craigfleming.4ormat.com
@CraigMFleming

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

ADVERTORIAL

New-look online ordering from Loxley Colour is now easier than ever

A new, exclusive and simple to use online ordering platform for busy UK photographers? It's right here. Right now.

The brand new Loxley Colour online ordering system is now suited and booted – and it's going to make photographers' commercial lives a whole lot easier.

The Loxley 'cyber squad' has spent months building, honing and tweaking the new platform – and now creating stunning-looking products for customers is as easy as 1-2-3-4.

1: Log onto our site (loxleycolour.com) and make your product selection.

2: Import your images to your folders. Select your favourite and simply drag it to the chosen product.

3: Customisation. Tweak and fine tune; zoom, crop or add other images to create your perfect product.

4: At the checkout you can add all your extras (like surface options) as required. Hit 'checkout' and you're done. The product will be on its way.

Calum Thomson, Loxley Colour Head of Sales explains: "Nobody understands the challenges facing today's photographers better than Loxley. And so when we set about planning a new online ordering system we started from the base reality that to our customers time really is money. Time spent at a computer ordering products is time that surely could be better devoted to taking photographs; promoting business; selling more product and improving margins.

Additionally, we knew that photographers' workflow is now becoming far more fluid and mobile than ever before, so it was very important that we offered new options that enable online ordering of favourite lines easily and within minutes. With our new platform it doesn't matter where the client is. They can order from anywhere – no more having to dash back to the studio or a home base."

"And importantly, if a photographer has perhaps an hour or so between client meetings he/she can get the first client's products ordered there and then – so it's done even before the next meeting."

He adds: "Part of our challenge in the development of the new system was the associated difficulties of online ordering for bespoke, handmade products. These days people are very familiar with online ordering protocol – it's second nature to them now. But with the more exclusive lines it's more testing to provide a comprehensive inventory for some products. However, we have worked hard on this aspect of our customer service and our online inventory is growing all the time.

Of course our new ordering system will operate alongside LDP - our established bespoke album designer software and Loxley ROES – Loxley Remote Order Entry System."

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

"Wall prints are not just for social photographers. Visual display is vital for commercial operators too and Champion Alumini is a real 'WOW' product"

- Mark Cleghorn

Off the wall

The fastest-growing group in the Loxley portfolio are wall products.

Ashley Morrison, marketing manager notes: "We currently have nineteen wall products available in the Loxley Colour wall product portfolio -with multiple options on each. This means our professional photographer customers have literally thousands of options for their clients. Some of our wall products, like the Edge Print; Float Frame; Prism Range and Print Wrap are completely exclusive to us. They have all been conceived, designed, developed and handmade in-house at the Loxley lab."

Loxley has already introduced its thirteen most popular wall products to the new online ordering platform and more are set to follow.

Adds Ashley: "Our very first order on the new platform came after just twenty minutes of the system going live, so we are confident that the market will respond proactively to this initiative. Wall products are a perfect add-on for photographers' customer packages. We offer various sizes from small 8x8" wall prints to massive 60x40" feature pieces - all with individual options. We want to encourage incremental sales for Loxley customers - and our Champion product range of 20x16 -significantly discounted products - from as little as £40 (throughout the year) – is proving extremely popular. Additionally, we've got new calendar designs, desk products and the Couture Collection of creative edge stationery available online – and we are constantly adding more products to the online catalogue."

The Champion champion

Mark Cleghorn, multi-award-winning photographer, author, mentor and founder of the PT4U video training website, is an ardent fan of the Loxley ordering system – and its Champion range.

He enthuses: "I'm a champion of the Loxley Champion range. It doesn't matter which industry segment you operate in, value for money and undiluted product quality is essential for business survival and growth. Champion products are quality products with affordable price tags.

If I am a photographer striving to make money in a double-dip recession and trying hard to push and promote my business – perhaps even slashing prices to bring customers through my door - then it is crucial for me to have access to a range of products like Champion. In fact it's key if the ambition is to drive the business forward.

I have chosen Champion products from their launch. This range simply allows photographers, regardless of calibre, to get out and push their creative sales ability to new levels – and still provide superb value for money to their clients. This range will help persuade a customer to spend more – just as long as the photographer doesn't get greedy."

He adds: "And wall prints are not just for social photographers. Visual display is absolutely imperative for commercial operators too. Just take a look at the Champion Alumini product, for example.

This really is 'wow' merchandise. It just jumps off the wall at you. It's a top quality product at a realistic price – and can be embraced by photographers across all disciplines. A photographer who might specialise in food can use this line to get in with restaurants and sell to clients who need fantastic, dynamic imagery for their walls; offices and reception areas.

Plus, these eye-catching prints make great promotional tools. Any photographer that wants to pitch to a specific advertising agency, or perhaps a hotel that really focuses on weddings, should consider this product line. It provides them with an outstanding marketing tool – and it's a serious ally when it comes to getting a foot in the door with a new client."

LOXLEYCOLOUR

www.loxleycolour.com
facebook.com/loxleycolour
@loxleycolour

Words by Trevor Lansdown, wordengineers.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Move 1200 L

The lightweight champion

Powerful lithium battery pack,
very short flash duration, fully asymmetrical,
constant colour temperature.
The perfect portable flash system for on location.

www.ukbroncolor.com

broncolor®
THE LIGHT

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

exclusive

portfolio special

This month we're celebrating the skill and creative talent of the internationally acclaimed Red Bull illume photography competition – exclusively, *PP* showcases the winners' images

Lorenz Holder, Germany

The Shot:
I found this unique spot in the summer and I really wanted to shoot a snowboard picture there. I told Xaver Hoffmann about the spot and he was also fascinated. My idea to shoot in heavy snowfall wasn't going to be easy, as it only snowed once in this spot last season. So there was pretty much just a one-time chance to get this shot.

I used two big Elinchrom strobes in the background to light up the snowflakes and create a 'white wall' where I could capture Xaver's silhouette as he jumped. To get some light onto the dish, I chose a 4-second exposure time, which also helped to get some ambient light from the moon.

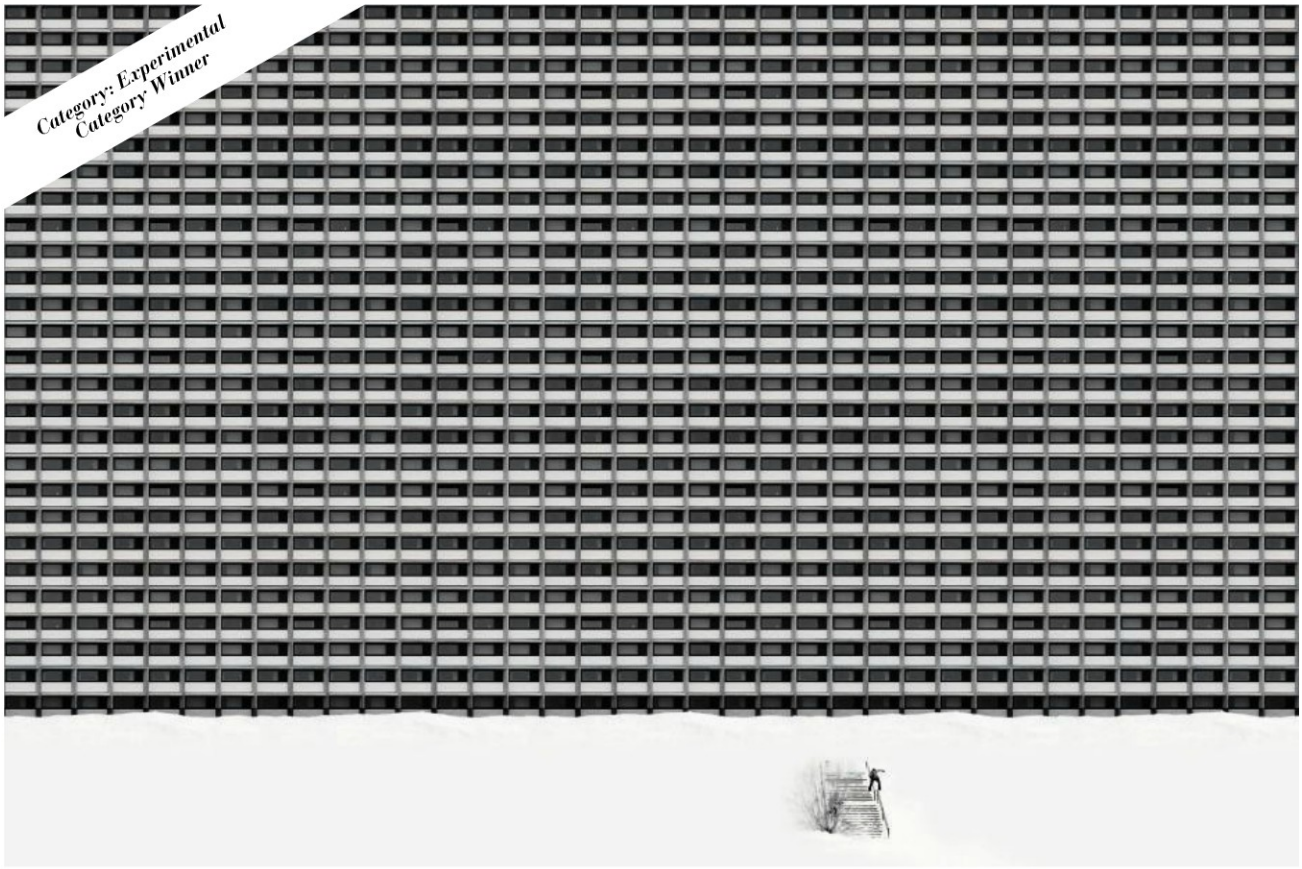
Overall, I'm pretty happy that we made it there that day!

Category: Playground
Overall Winner

Photographer: Lorenz Holder. Athlete: Xaver Hoffmann. Location: Raisting, Germany www.lorenzholder.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Category: Experimental
Category Winner



Photographer: Lorenz Holder. Athlete: Jordan Mendenhall. Location: Örnsköldsvik, Sweden www.lorenzholder.com

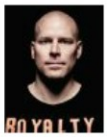
Lorenz Holder, Germany

The Shot:
In the last couple of years I have been shooting 90 per cent of my action shots from a tripod. I have been doing this because I messed up the framing of my pictures many times when I shot by hand. After a session I always end up with the same picture, with only minor changes when I flip through them. Pictures with riders, pictures without them and everything else that happened in the scene when I triggered the camera.

As I had used a tripod so many times, I found out that I could flip different pictures in Photoshop and put them together again to create a totally different, new world that doesn't exist in real life. All the pictures have perfect symmetry and that's something I like a lot.

In this picture, I mirrored parts of the building to get a really, really big building. Jordan in the front is the only element that is not symmetrical.

Category: Illumination
Category Winner



Scott Serfas, Canada

The Shot:
This photo was taken on the second trip during the making of the 'Art of Flight' snowboarding film. We had been in Alaska for a month and I knew the trip was ending very soon. I really wanted to shoot a photo from the helicopter, right above Travis Rice as he was riding a line, but it was very difficult to coordinate because there was another heli in the air shooting with a Cineflex camera.

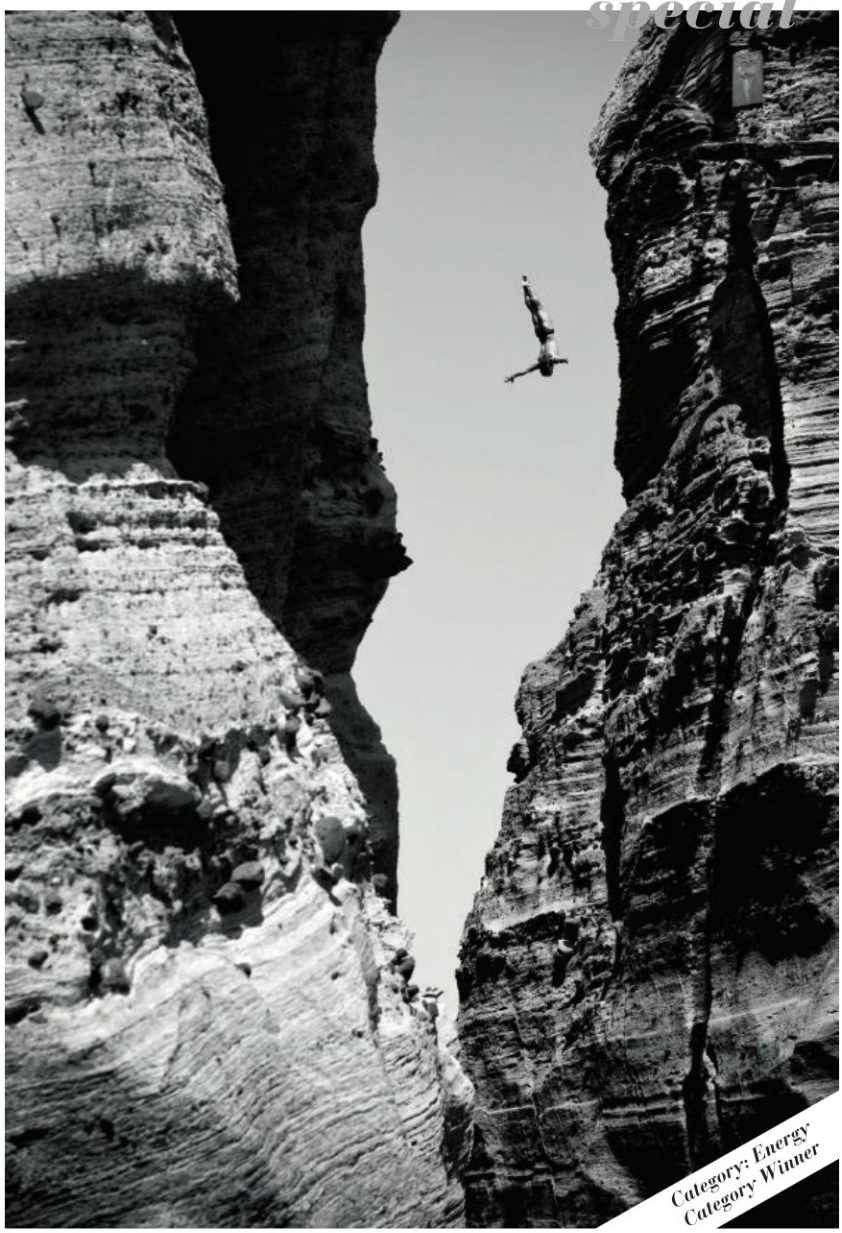
We worked out that if our helicopter hovered above the line Travis was going to ride, then the other Cineflex heli could manoeuvre around us without a collision.

So as Travis mentally prepared himself to ride the line, I rose up about 30 meters above him and waited. The other helicopter practiced their move around us, making sure they could still get the shot they needed. The sun was setting fast so the director, Curt Morgan, called for Travis to drop into the line, and as he made his second turn down the mountain I snapped this shot.

This turned out to be the last photo I took during what was the best snowboarding trip of my life!

Photographer: Scott Serfas. Athlete: Travis Rice. Location: Tordrillo Mountains, AK, United States www.scottserfas.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002



Photographer: Romina Amato. Athlete: Todor Spasov. Location: Vila Franca do Campo, Azores, Portugal www.romina-amato.ch

Romina Amato, Switzerland

The Shot:
It was not an easy day in the 'office' when I took this photo. I was covering the Red Bull Cliff Diving World Series on the Islet of Vila Franca do Campo in the Portuguese Azores from a boat. It was quite rough at the time and I was really happy that I had previous experience of shooting on boats so I knew I wouldn't get seasick. You need to be fully concentrating on finding good angles when shooting in such high swells, speaking to the boat driver to hold positions while protecting your gear and somehow managing to hold on while still needing both hands to shoot.

I saw this angle between the rocks but it was difficult for the boat driver to stay in position; it was a very narrow gap and just a little movement one way or another was the difference between seeing or not seeing the diver at all. The skipper fought so I could see what was going on and try to anticipate when to hit the right position to get the shot before the diver disappeared behind the rocks. Eventually it all fell into place!

I like pictures where it leaves the viewer questioning, in this case: Where is he coming from? Will he survive this? Does that guy seriously think he can fly?

Category: Energy
Category Winner

Amazing Internet
The art of creative web design

- **Portfolio Series** – more features, more designs, lower cost
- **PRO Series websites** – the easy way to get a custom site for less
- **Bespoke** – the ultimate tool for the professional photographer

"I challenged Amazing Internet to build a site to be proud of. Which they did and then some." – katehopewellsmith.com

020 8977 8943 contact@amazinginternet.com www.amazinginternet.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

SUNBOUNCE.COM
GERMANY

The “PROFESSIONAL GEAR“ is “Made by SUNBOUNCE“

SUNBOUNCE.com

SUN SNIPER
GERMANY

THE “PRO-II“

the new SNIPER-STRAP for professionals.

SUN-SNIPER.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

Chris Burkard, United States

The Shot:
We woke at dawn to what appeared to be clear skies and we immediately scrambled to get our things together. Windows of clear blue skies are rare in these parts of Norway and each minute that passed as we gathered our boards and wetsuits seemed twice as long.

Jumping into the truck, we drove the cold icy roads looking for peaks on the horizon. Then just over the frozen hillside the top of a wave could be seen. Our excitement grew as we saw the mist of the offshore wave. So focused on the offshore waves ahead of us, we failed to see the looming clouds behind them. We ran to the shoreline and paddled straight out. The waves seemed perfect and we thought it would be a long session of the best arctic waves any of us had ever scored. Suddenly the winds changed and that looming cloud on the horizon had snuck up and was almost upon us. With little regard for what was in front of it, the rain began to pour and within minutes it began to snow. Caught in a blizzard, we did what we could to paddle in. Finally making it back to the truck, we took shelter and tried to wait out the storm. Weather is constantly changing in the Arctic and sometimes all it takes is a little patience.

On this day, the weather got the best of us and our time spent sitting in the truck ended up being our downfall. The snow had piled high around us and soon it was pretty clear that our truck was not going anywhere fast. Dane and Keith knew another surf session was nowhere in sight and decided to head back into town. As the storm continued to brew the pair made their way back home.

Photographer: Chris Burkard. Athletes: Keith Malloy, Dane Gudauskas. Location: Unstad, Lofoten Islands, Norway www.burkardphoto.com

Category: Spirit
Category Winner

Daniel Vojtěch, Czech Republic

The Shot:
I had this idea in my head for a long time:
I wanted to do something similar to one of my older pictures with a snowboarder. For this new project I chose four-cross rider Tomas Slavik. He is a former Czech freestyle champion and sees the progress of freestyle tricks from a different perspective. He performs completely new and impossible tricks on his MTB, and if something seems impossible now, it will be the norm in a few years.

This shoot took place in a studio because we could control all the lights very easily and I wanted to create a backstage feeling, and also because it was very easy to suspend the bike from the ceiling. We had one special rope for Tomas and two smaller ones for the bike. Because I always want the best quality, I chose a Nikon D800E with a Nikkor 24-70mm f/2.8 lens. We also had seven Fomei Digital Pro X strobes, and a super cool gadget – a special flash remote control app for the Apple iPad.

Photographer: Daniel Vojtěch. Athlete: Tomas Slavik. Location: Prague, Czech Republic www.danvojtech.com

Category: New Creativity
Category Winner

Premium Photobooks
not premium prices
www.photoproductions.com
Professional Photobook Design & Print
The highest quality at unbeatable prices
Incredibly easy online ordering & proofing
UK company with fast & friendly service
Client sample albums available
photo PRODUCTIONS

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

Photographer: Zakary Noyle Athlete: Gabriel Medina Location: Oahu, HI, United States www.zaknoyle.com

Zakary Noyle, United States

The Shot:
This was not a large day by North Shore standards but sort of a lay day. When the waves are smaller, the surfers usually go out for a surf right before the sun sets.

I walked down the beach with my camera and a 70-200mm lens – I did not take a tripod, as it is easier to hand-hold. I really love capturing the different elements of my surroundings, to be able to put the viewer of the image into the exact location of where I was and what I saw.

By pulling the lens back, I was able to get the sand and sky, so it is almost as if someone were walking down the beach and looking over to see Gabriel doing this massive backflip.

Jeroen Nieuwhuis, Netherlands

The Shot:
I was looking at my portfolio and thought to myself that I should shoot some different images – less 'studio-lit', if you will. It had been a while since I shot skateboarding, but I decided to give it another try. After a short brainstorm session, my buddy Erik and I thought it would be a cool thing to try something different than usual. I wanted this shot to be less set-up.

We grabbed our boards and went to the street seen in the picture. It's just outside a forest, and a couple kilometers from where I live. The position of the sun was just right. I quickly grabbed my camera. Skating the street from front to back a couple of times, I kept trying to get the right shot. After almost smashing my camera on the concrete, I thought I would give it just one last try. This is the last image I shot in that series.

The camera I used for this shot was a Canon EOS 5D Mark II with a Canon 15mm f/2.8 fisheye lens. Because the 5D is a full-frame camera, the fisheye has a 180-degree angle of view. I used a shutter speed of 1/50 to get that nice motion blur of the street and a little of the background, as well as an f-stop of 16 to get as much in focus as possible.

Photographer: Jeroen Nieuwhuis. Athlete: Erik Journée. Location: Denekamp, Netherlands www.jeroennieuwhuis.nl

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Photographer: Morgan Maassen. Athletes: Jake Marshall, Taylor Clark, Frankie Harrer, Colt Ward, Thelen Whorrell, Nolan Rapoza, Dryden Brown. Location: Tavarua, Fiji www.morganmaassen.com

Category: Lifestyle by Leica Category Winner

Morgan Maassen, United States

The Shot:
Late one fall I gathered a group of America's next generation of young surfers and we departed for Fiji to try our hand at an impressive south swell. Arriving at Cloudbreak to perfect conditions and an empty beach, we had an absolute blast enjoying the dreamy scenario. The young surfers handled the size and intensity of the menacing reef break well, and we truly had an amazing trip of waves and weather.

The kids consisted of Jake Marshall, Taylor Clark, Frankie Harrer, Colt Ward, Thelen Whorrell, Nolan Rapoza and Dryden Brown, all young stand-outs with promising futures. They surfed for ten hours a day, coming in only for food or sunscreen. I captured them one morning in this shot, discussing in the crystalline water anything from the surf they were enjoying to homework they forgot at home.

Reflecting on the trip after we had gone our separate ways, it was not the performance of the guys or the calibre of surf that made our adventure memorable; it was their social dynamic. I was fascinated by their camaraderie in the intense surf and realised that while the atmosphere was thick with competition, their friendship had them trading waves with nothing but smiles, laughing and hollering at each other's successes and misfortune with pure glee.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Call: 08706 03 03 03
Click: www.calumetphoto.co.uk
Visit: stores nationwide

CALUMET

Nikon D600

Take your photography to another level with the D600. Remarkably lightweight FX-format D-SLR with high-resolution 24.3 megapixel CMOS sensor, ISO 100-6400 (extendable) EXPEED 3 image processing, highlysensitive 39-point AF system and Full HD 1080p D-movie. Discover the full-frame advantage.

Nikon D600 Body **£1369.00**
Nikon D600 + 24-85mm Lens **£1749.00**

PROFESSIONAL Dealer

Sony Cyber-shot RX1R & RX100 II

Building on Sony's line-up of acclaimed compact cameras, the Cyber-shot RX series– the RX100 II and RX1R offer increased sensitivity in low-light conditions and sharper, more detailed pictures and enhanced resolution.

Cyber-Shot RX1R **£2599.00**
Cyber-Shot RX100 II **£649.00**

SONY make.believe

Canon EOS 5D Mark III

The new EOS 5D Mark III builds on the performance of the legendary EOS 5D Mark II, offering improved speed, greater resolution, enhanced processing power and extended creative options for both stills and Full HD movies – providing unparalleled artistic freedom for the most demanding photographers.

EOS 5D Mark III Body **£2329.00**
EOS 5D + 24-105mm **£2975.00**
EOS 5D + 24-70mm II **£4099.00**

Nikon DSLRs

PROFESSIONAL Dealer

D4 Body **£4239.00**

D800 Body **£1962.00**
D800E Body **£2349.00**

D7100 Body **£839.00**
D7100 +18-105mm **£1019.00**

D5200 Body **£509.00**
D5200 +18-55mm **£579.00**

Sony SLTs

SONY make.believe

Alpha A-99 Body **£1999.00**

Alpha A-77 Body **£699.00**
Alpha A-77+16-50mm **£1129.00**

Alpha A-65 Body **£499.00**
Alpha A-65+18-55mm **£589.00**

Alpha A-58+18-55mm **£355.00**
Alpha A-58+Twin Lens **£529.00**

Canon DSLRs

EOS-1D X Body **£4845.00**

EOS 70D Body **£1079.00**

EOS 6D Body **£1479.00**
EOS 6D+24-105mm **£1999.00**

EOS 700D Body **£495.00**
EOS 700D+18-55mm **£585.00**

Nikon Lenses

35mm F1.8G AF-S DX	£150.00
50mm F1.4G AF-S	£289.00
50mm F1.4D AF	£244.00
50mm F1.8G AF-S	£155.00
60mm F2.8G AF-S ED Micro	£404.00
85mm F1.4G AF-S	£1179.00
105mm F2.8G AF-S VR Micro	£629.00
14-24mm F2.8G AF-S ED	£1315.00
16-35mm F4.0G AF-S ED VR	£829.00
18-35mm F3.5-4.5G AF-S ED	£669.00
18-200mm F3.5-5.6G AF-S VR II	£599.00
18-300mm F3.5-5.6G AF-S ED VR	£679.00
24-85mm F3.5-4.5G AF-S ED VR	£419.00
24-70mm F2.8G AF-S ED	£1245.00
28-300mm F3.5-5.6G AF-S VR	£659.00
70-200mm F4.5-5.6G AF-S VR II	£1605.00
70-200mm F4G AF-S VR ED	£1099.00

Digital Cameras

Nikon Coolpix A **£749.00**

Sony NEX-6 16-50mm **£595.00**

Sony NEX-7 18-55mm **£799.00**

Canon Powershot G1X **£444.00**

Fujifilm X100s **£999.00**

Fujifilm X20 **£429.00**

Canon Lenses

EF 50mm F1.4 USM	£279.00
EF 50mm F1.8 II	£82.00
EF-S 60mm F2.8 USM Macro	£369.00
EF 85mm F1.2L II USM	£1769.00
EF 100mm F2.8L IS USM Macro	£725.00
EF 8-15mm F4.0L USM Fisheye	£1119.00
EF 16-35mm F2.8L USM II	£1179.00
EF 17-40mm F4.0L USM	£579.00
EF 24-70mm F4L IS	£1199.00
EF 24-70mm F2.8L II USM	£1779.00
EF 24-105mm F4.0L IS USM	£819.00
EF 28-135mm F3.5-5.6 IS USM	£379.00
EF 70-200mm F2.8L IS USM II	£1899.00
EF 70-200mm F4.0L IS USM	£889.00
EF 70-300mm F4.0-5.6 IS USM	£399.00
EF 70-300mm F4.0-5.6L IS USM	£1119.00
EF 100-400mm F4.5-5.6L IS USM	£1275.00

Printers

EPSON EXCEED YOUR VISION

Canon

Pixma Pro-1	£645.00
Pixma Pro-10	£499.00
Pixma Pro-100	£364.00

Epson

Stylus Pro 3880	£929.00
Stylus Photo R3000	£547.00

Papers

Brilliant Brilliant Museum

Brilliant Supreme Glossy A3+ X25	£29.99
Brilliant Supreme Ultimate Lustre A3+ X25	£29.99
Brilliant Supreme Matte A3 X25	£14.99
Brilliant Supreme Matte A3+ X25	£18.99
Brilliant Museum	
Silver Gloss White A3+ X25	
Silver Gloss Natural A3+ X25	
Satin Matte White A3+ X25	
Satin Matte Natural A3+ X25	£49.99

Calumet Pro Series Bags

CALUMET PHOTOGRAPHIC

Lightweight and protective, our Pro-Series bags are comfortable and weather-resistant with a 5 year warranty.

Shoulder Bags from **£50.99**
Sling Bags from **£49.99**
Backpacks from **£81.99**

Autumn Open Days

FREE SENSOR CLEANING*

- Product experts from all the top brands
- Fantastic promotions and offers

Weds 9th Oct	EDINBURGH
Thurs 10th Oct	GLASGOW
Thurs 17th Oct	BIRMINGHAM
Thurs 24th Oct	BELFAST
Thurs 31st Oct	MANCHESTER
Thurs 7th Nov	DRUMMOND ST.

Visit **www.calumetphoto.co.uk** for further details.
*One sensor cleaned per person. Canon and Nikon models only.

CALUMET PHOTOGRAPHIC
HEAVEN OF PHOTOGRAPHY

All prices include Vat at 20%. Prices correct at time of going to press. E&OE. 0069-0913

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Red Bull illume

Category: Wings
Category Winner

Samo Vidic, Slovenia

The Shot:
This image shows Jorge Ferzuli from Mexico diving from a 26.8-meter platform during the first training session of the third stop of the Red Bull Cliff Diving World Series at Lake Vouliagmeni in Athens, Greece on May 20, 2011.

I was booked for the Red Bull Cliff Diving World Series stop in Greece. My task was to capture all the action from the water. I was shooting with my Canon 1D Mark IV with a Canon 15mm fisheye lens placed in an SPL water housing.

I usually try to get different styles of photos from the water and here I was lucky enough to capture a bird flying next to Jorge Ferzuli. It is very difficult to shoot from the water as you are very limited with the angles. Later when I showed this photo to other people, everybody was really impressed and I also won the Slovenian Press Photo Award with this shot!

Photographer: Samo Vidic. Athlete: Jorge Ferzuli. Location: Athens, Greece www.samovidic.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

buyamag.co.uk
Great magazines direct to your door

How to use your voucher:

1. Type in the link on the voucher
2. Enter your voucher code in the 'Discount Code' box [just above the 'Add to Basket' button]
3. Click on the 'Check Code' button
4. Select the issue you would like to purchase and click on the 'Add to Basket' button
5. Continue to checkout and enter all required information
6. Complete checkout process and await delivery

If you have any queries please contact admin@buyamag.co.uk

£1 OFF

Professional Photographer, the UK's best selling monthly magazine for the professional photographer is the only magazine out there that is written for pros by pros. RRP £4.20.
Go to **www.buyamag.co.uk/PP**

USE DISCOUNT CODE >>>> KG31

£1 OFF

Photography Monthly explores the joy of great photography and inspires you to get out there and embrace it. RRP £3.99.
Go to **www.buyamag.co.uk/PM**

USE DISCOUNT CODE >>>> KG29

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

MAKE SURE
YOU'RE
COVERED
BECAUSE
ACCIDENTS
DO HAPPEN

'POLICY PORTFOLIO'

TAILORMADE INSURANCE PACKAGE FOR THE PROFESSIONAL PHOTOGRAPHER

Comprehensive cover including the following benefits for your business: • Theft from unattended vehicles • Public Liability • Increased cost of working • Professional indemnity • Quotes and instant cover within minutes • No forms to complete • 14 day money back guarantee (if you decide to cancel) • 24 hour fasttrack claims helpline • 24 hour legal advice helpline • No claims discount • Monthly premiums • Photographers' economy quote available

Morgan Richardson Ltd
(Established 1994) Authorised and regulated by the Financial Conduct Authority

CALL US NOW FREE ON 0800 731 2940
or email quotes@morganrichardson.co.uk | www.morganrichardson.co.uk
(Telephone calls may be monitored and recorded)

Practical chroma key

Enhancing chroma key technology with the new advanced dual colour LiteRing and controller. To find pricing and information visit www.chromakey-photo.com

reflecmedia

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Unsurpassed Quality,
Brilliant Colour,
Exquisite Detail...

... An Outstanding Display

The AsukaBook breaks the mould for typical photographic image presentation. State-of-the-art printing technology, bookstore quality, coffee table book styling and single copy production are available at an exceptional price point.

The NeoClassic AsukaBook is now available in 12 x 12" size with **completely seamless layflat binding** and page volume options increased to 60 sides (10, 20, 30, 40, 50 & 60 side options). Choose from designable, animal-friendly leather or fabric covers.

Offer your clients the experience they deserve with one of the photography industry's most beautifully crafted albums available.

AsukaBook

www.AsukaBook.co.uk | +44 (0) 1992 631 414 | info@AsukaBook.co.uk

Please register for more information on the full range of AsukaBook

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Professional Photographer of the Year 2013

Final Countdown

It's almost time to ring the last orders bell for the 2013 Professional Photographer of the Year awards, and what a talented bunch of contenders we've had so far. If you're yet to enter and toying with the idea, what have you got to lose? Upload your images for a chance to be shortlisted in the competition. This month the sponsors have each picked an image they think stands out, but it was a tough choice.

There are 12 single image categories and one triple image category, plus there will be an overall winner who will earn the coveted title of PPOTY 2013 Overall Winner. The shortlisted images will be shown in the January 2013 issue, and the winners will be announced at an awards ceremony in November 2013. The competition closes on 16 October 2013. Full terms and conditions can be found at www.professionalphotographer.co.uk/PPOTY2013

The sponsors and categories for this year's Professional Photographer of the Year awards are as follows:

Movie Short – Sponsor: Lexar
Black and White
In the Studio – Sponsor: Photoleaf
Medium Format – Sponsor: Hasselblad
Student of the Year
Weddings – Sponsor: Folio Albums
50MM
Street Photography
News – Sponsor: Fixation
Location Flash – Sponsor: Broncolor
Travel
Lifestyle – Sponsor: Sigma
Portfolio of Three – Sponsor: ChauDigital
The Photographer of the Year Award 2013 ▸

PHOTOGRAPHER - BRENDAN BISHOP

In the Studio Category Sponsor: Photoleaf

Night Flower by Brendan Bishop

PHOTOLEAF | photobooks

"There is something ethereal about this image, it's all in the eyes. The contrast is stark and effective. Quite simply – it captures our imagination." **Robin Sumner, Photoleaf**

www.brendanbishop.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

PHOTOGRAPHER - MARK IVKOVIC MODELS (L-R) - LAURA @PHA CANDY, SAMID & KIT @ NEMESIS MUA - MEG LINDOW

Lifestyle Category Sponsor: Sigma

Searching for Scarborough Faire by Mark Ivkovic

"This is a great little picture which fits perfectly into the Lifestyle category. It oozes of summer with the lovely back-lighting, creating a very atmospheric feel and subtle tones throughout the whole image. I love the expressions on the girls' faces and the choice of clothing and props to recreate the look of a bygone era."
Paul Reynolds, Sigma Imaging (UK)

www.bangphoto.co.uk

Medium Format Category Sponsor: Hasselblad

Leisure Class by Dasha & Mari

"A nice vintage shot with a square crop traditionally associated with medium format. A good use of shallow depth-of-field to include the fencing, adding another element to the image."
Mark Witney, Marketing and Communications Supervisor, Hasselblad

www.behance.net/dashamari

PHOTOGRAPHERS - DASHA & MARI

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

PHOTOGRAPHER - GARY SIMPSON

Professional Photographer of the Year 2013

Wedding Category
Sponsor: Folio Albums

Jenny by Gary Simpson

"The look on her face says everything to me. A beautifully captured moment."
Stewart Randall, Folio Albums

www.garysimpsonphotography.com

PHOTOGRAPHER - SOPHIE HARRIS TAYLOR

Portfolio of Three Sponsor: ChauDigital

Slight Wounds by Sophie Harris Taylor

"We chose this series as we like the truthful depiction of the human form which tends to be kept away from the public eye. We're always given perfect images of the human form, when the reality can be far more interesting because it's so rare. The forms against the dark backgrounds create fascinating lines and silhouettes. Very Lucian Freud-esque with the, almost contorted, imperfect bodies creating eye-catching profiles." **Vicky Chau, ChauDigital**

www.sophieharristaylor.com

chaudigital
Digital Imaging Solutions

LOOKING FOR MUSIC?
Amazing music to give your images an extra dimension
10% OFF
CDs/Downloads
USE PROMO CODE
AKMX5A
For ALL photographic projects/slideshows & websites
www.akmmusic.co.uk
akm MUSIC
The UK's No 1
T: 01926 864068
ROYALTY FREE MUSIC FOR PHOTOGRAPHERS

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

FIRST FOR USED PHOTOGRAPHIC EQUIPMENT

MPB PHOTOGRAPHIC

BUY AT A BETTER PRICE
SELL WITHOUT RISK OR HASSLE

www.**mpbphotographic**.co.uk

0845 459 0101

99% 5 STAR REVIEWS ★★★★★

BUY

USED PHOTOGRAPHIC EQUIPMENT

Stop paying a premium on cameras and equipment - buy used at MPB. We are a specialist dealer in quality used gear, with a focus on Canon and Nikon products. We have a huge range of used equipment at fantastic prices, all of which come with a six month warranty and next working day delivery. We only trade in genuine stock purchased within the EU.

The Benefits of Buying Used with MPB

- Our high quality used equipment is significantly cheaper than new, and does not depreciate in value as much after purchase
- All of our Used Equipment comes with a six month warranty at no extra cost, for your peace of mind
- All in stock items are shipped for next working day delivery, with saturday delivery available as an option
- Our staff are knowledgeable and passionate about the equipment we sell

OR

WE OFFER GREAT PART EXCHANGE DEALS
All part exchange orders come with free courier collection of your items as well as free delivery on the items you purchase!

SELL

YOUR GEAR FOR CASH OR AN UPGRADE

Avoid the risks and additional fees of auction sites by selling your equipment to us! We buy most modern photographic equipment, including cameras, lenses, flashguns, tripods and more. Just tell us what you have and we'll give you a competitive quote within one working day. If you're happy with it, we'll arrange courier collection free of charge. You can also part exchange your used gear for new equipment with us; we'll arrange free collection on a suitable day *and* throw in free delivery on the items you purchase!

How Selling to Us Works

- Fill in our simple online form (or call us on our phone number below) listing any items you'd like to sell and their condition
- We'll get back to you with a competitive quote within one working day
- If you accept, we'll arrange free courier collection of your items on a suitable day
- Once we have checked the items, we'll confirm the quote by email and send you the money via bank transfer

@mpbphotographic
/mpbphotographic
/+mpbphotographic

www.mpbphotographic.co.uk
0845 459 0101

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

PHOTOGRAPHER - MARCIN LEWANDOWSKI

Location Flash Category Sponsor: Broncolor

Claire By Marcin Lewandowski

"This is not only an image taken into the sun, but also an image involving a moving subject; two things outdoor flash can help counteract. With the sun directly in line with the lens, the flash is required to fill in the subject, and the short flash durations of some flash units can help freeze moments in time, helping the skateboarder to be captured sharply without any motion blur."
Chris Burfoot, UK Sales Manager, Broncolor Lighting

www.soundofphotography.com

Professional Photographer of the Year 2013

News Category Sponsor: Fixation

Dalai Lama During Jubilee Celebration Ceremony by Giuseppe Piazza

"That's a brilliant animated expression that Giuseppe has caught. This image is a great example of waiting for the right moment and being ready for when it happens."
Jonny Helm, Fixation

www.josquare.org

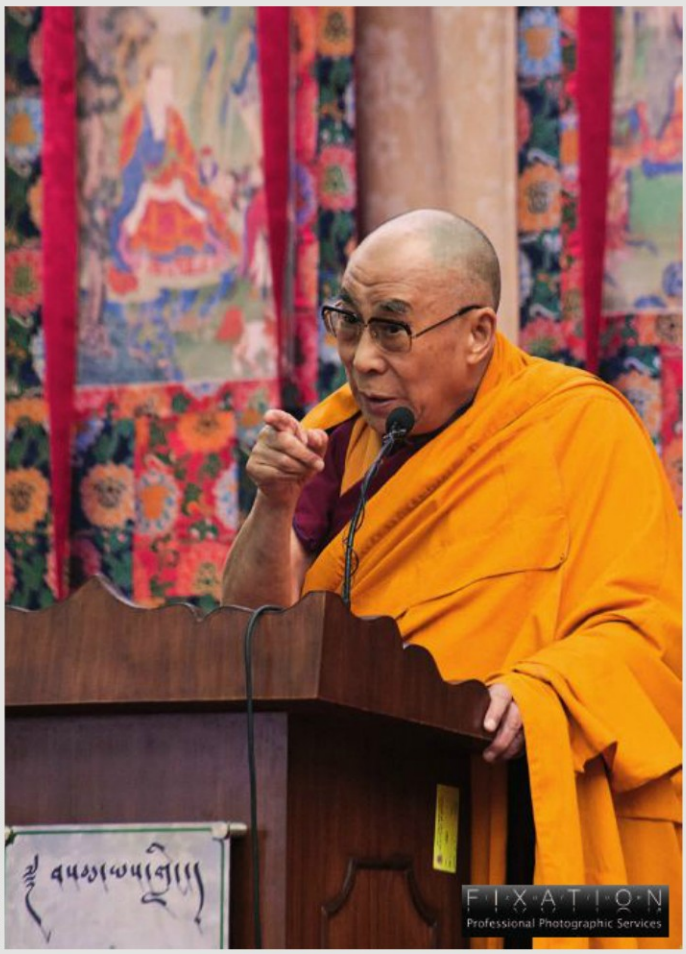
Lexar Professional

Movie Short Category Sponsor: Lexar

The Alfa Romeo Milano by Julian Clune

Upload your Movie Short to:
www.professionalphotographer.co.uk/PPOTY2013

www.julianclune.co.uk



PHOTOGRAPHER - GIUSEPPE PIAZZA

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

PHOTOGRAPHY SHOULD BE ABOUT IMAGINATION, NOT REPUTATION

MARTIN MIDDLEBROOK

On a beach drinking Piña Coladas, Middlebrook contemplates whether investing in new photographers is a better way to plan for the future than just milking the prestige of a ubiquitous and nostalgic past?

I was just packing my bags and heading off on a nearly deserved holiday, when my inbox went ping and I received an email from *PP* advising me of the date that my next article was due.
It was due, it seems, whilst I would be lying on a beach drinking Piña Coladas and listening to Barry Manilow. I was not best pleased about this because, simply, I wanted to close my eyes and forget the world for a while, not to try to imagine 1500 meaningful words that will leave readers begging for more.

I am now in Cadaqués in northern Spain, the small fishing village that was home to Salvador Dali, and has become more known for that association than for anything else. But it's a lovely place and one assumes it should be a spring of inspiration, given how Dali reshaped his career from his small house that nestles neatly in a craggy fissure on a rocky escarpment overlooking the crystalline waters of the Mediterranean. You would think so huh; I have stared at his house everyday for two weeks from the comfort of my pink Lilo, but my brain is a blank. That's why I have already wasted 200 of my allotted 1500 words for my opening salvo.
I am with three others, whose sole duty is to sleep, wake, take three hours over breakfast, lie in the sun and cook like pork chops, before maddeningly wasting another five hours dressing and selecting an appropriate restaurant to eat some tapas. The rhythm of their day barely fits with my ADHD timbre, a frenetic desire to create at any hour and at any cost. It appears, as I have repeated many times, that photography is a singular pursuit, so when everyone hits their 'scratcher' at 1am, I grab my kit, setup on the terrace and ply my trade as an incompetent 'night' photographer. I am getting okay at it because, as you would imagine, I have done nothing else for two long weeks, though the same repeated view night after night is taxing my versatility. I have taken to recreating the mass extinction of the dinosaurs by a meteor strike, painted curious maritime abstracts, and prayed in vain for some nocturnal clouds to enliven the flat

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

A meteor strikes northern Spain resulting in the extinction of the dinosaurs. I know it's not great but I looked at the same scene night after night and wandered how I might treat it differently. In this instance, badly.

and neutered Spanish skies.

Maybe I am just on holiday and I don't want to be thinking about these things right now, but in these technological times the world never rests and I diligently head to a café every morning and evening to check my emails and reply to French Royalty Tax Forms (a nightmare that will take more time to fill in than the money I will make from the assignment), questions about the Conflict Photography Workshop (why did we waste our time building a website?) and people thanking me for helping to bring about world peace – all of which has an undoubted value that I don't care to contemplate today. So I was rather chuffed, when climbing a cobbled street to Cadaqués' famous church, to come across a gallery, owned by a Spanish photographer called Joan Vehí. His gallery was eponymously named, but it would have been more apt if he had called it Cornucopia. There were some 200 cameras in display cabinets, from early Rolleiflex to the latest DSLRs, and oddities of every kind including the Soviet battlefield camera 'Photosniper'. There were half a dozen Durst enlargers and fifty or so drawers, each crammed with negs and prints, each draw denoting the year the photos had been taken, stretching back over so many decades.

And the walls were adorned with photos of Dali, many famous images, and all I suppose a prodigious earner from the days when photographers controlled their image rights, and royalties weren't just a word on a French tax form. It was a complete joy to share in this expression of chronology, this timeline of photographic development, but as I turned pages in books or twizzled knobs on enlargers, the overwhelming thought I had was this; in his time, through the halcyon days when Dali was snapped and fortunes were made, he was the 'only' photographer for miles around; the dinner table was his and his alone.

I wandered back to my apartment, grabbed my laptop and checked my emails, two of which stood in stark contrast to what I had witnessed a few minutes earlier. One was a link to an article imploring pros to embrace Instagram or die, and the second was from the Chief Africa photographer for a large news agency, on whose website, amongst the many wonderful portfolios, was one titled iPhonography. Our man in Cadaqués whilst having to adapt to improvements in technology, never had to change the way in which he worked. It's difficult if not wrong to judge the photographs of people who administered their craft in bygone times; equipment was limiting and tastes were different, but if I am honest I found nothing in his museum that challenged or piqued me; what I found was a shifting cultural tapestry of significant social value, but somehow without much imagination. All the same, with seven billion ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

potential photographers in the world and technology that allows all of us to create shamefully expedited gems in less time than my companions dress for dinner, my night shots of Cadaqués were the thing that contrasted the most. By the standards of a different generation they were neatly expedited gems; by the standards of practitioners of such things now, they barely registered on the metre of capability. As hard as I tried, the twitching needle rarely got beyond average.

I wonder if it's not time to redefine the value of the word 'great' and the pre-eminence of famous photographers, and to reposition what we deem to be exceptional or merely mundane. And I say this not to belittle the achievements, nay the lives of the hallowed (they inspired us all after all), or even to recognise more greatly the unsung – but simply because I don't see how we can any longer compare one generation against another. I think that in these times, what should define photographers is their imagination; it's not enough anymore just to be there when no one else is and capture it. Cameras have made a homogeny out of image making, all images are well exposed and with software and judicious editing we can sift our way through a dreary day of bits and bytes and harvest a few morsels as we please – I do!

When we consider the work of famous photographers they are often notable for but a few notorious shots. Some have portfolios that stand the test of any time and are replete with consistent quality. But many iconic photographers cannot truthfully speak the same. There are many photographers these days that produce consistently great work, the 'unknowns' who fill their days through the love of what they do and their creative motor, not it seems with personal advancement and commensurate remuneration as an ignition key. We will never see their work but many are better than those from the past, or indeed the famous of today. I know this an heretical position to advance, but I don't really care, we should speak of such

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Top left: Picture postcard for sure, but it's the same as every other shot of Cadaqués.

Above: A little more creative – boats shimmer on the ocean as a distant liner cuts the horizon.

Left: The congregation attend a wedding in the crypt of Gaudi's extraordinary Sagrada Familia Cathedral in Barcelona. It looks like a lizard's eye to me, which is more than likely how Gaudi designed it.

things, as all industries and genres should – we should look inwardly and position the past in a better context, allowing for the inequality of these two disparate times. A few weeks back I leafed through Sebastião Salgado's new project *'Genesis'*. It would be easy to sit on one's laurels and not to maintain the qualitative providence of our output, but Salgado didn't. If I had taken just one of those images I would have died a happy man. I was genuinely awestruck and meek. But many a famous purveyor has, to me at least, not created much exceptional since the scarce few that catapulted them in to the corridors of fame, when reputations were at once and immediately fashioned – granite-like reputations that stand the test of idolatry and... are un-erodible.

It's what I might term the 'Beatles Complex', the kowtowing and brown-nosing to past success for the maintenance of future revenue streams, resisting the chance of investing in new talent. There's an endless rash of retrospectives because in recessional times that's what keeps galleries open and publishers profitable. If I had to manufacture a living from such things I am sure I would do the same, and I would be on the phone to the agents of the famous asking for a few prints to bang on the wall. This creates two problems; it denies the potential of 'now', and neither does it redefine the past – new photographers coming through are inspired by old styles and old standards, so output favours repetition – little is new. When I sit on my terrace night after night with a bottle of Vino Tinto for company alone, I do not have the work of other exponents in mind, though naturally by the available light I will reproduce it all the same; what I have in mind is nothing but an emptiness that needs a response that I haven't borrowed. That's why I like my H.G. Wells *'War of the Worlds'* shot, because whilst it's utter crap and gimmicky it at least had a kernel of an idea behind it and I wasn't trying to make just another postcard of a Spanish fishing village.

When I write my next article I will be in a refugee camp in Nepal creating images for a major series of documentaries, and I hope that my response will be based upon what I see before me, and not what I have seen in magazines. When I first presented my Afghan work to publications and galleries in 2009, I was told that photojournalists shouldn't use flash, and to some this invalidated my work. What utter tosh, what a dreadful way to handcuff us all to an elitist past. My use of flash was my way of elevating humanity to give the world a more energised, vivid, human expression. I probably won't do the same on my Nepalese travels but I will do what inspires, what I imagine and what feels right, regardless of myopic precedent. I really valued the work of Joan Vehí as a social chronicler, and in that light it should be viewed and appropriately revered, but do we all want to simply shoot what we see without stamping our own expression on it, or should we put aside magazines and books and head out with an empty head and try to fill it uniquely? PP

Follow Martin's journey on:
www.martinmiddlebrook.com
www.twitter.com/martinmiddlebro
www.facebook.com/Martinmiddlebrook
www.martinmiddlebrook
www.photographyworkshops.co.uk

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

ImagingInsurance

The right insurance for YOU?

With a full range of specialist policies for Photographers, Video-makers, Film Processing Labs and everyone involved in Image-making, Imaging makes insurance simple, effective and hassle free.

Imaging strives to give you excellent cover, service,security and value for money.

For a quote or more information. Call Imaging Insurance now on...

01277 243016

Or visit our website...
www.imaginginsurance.co.uk

Imaging Insurance is a trading name licensed to Vantage Insurance Services Limited (VISL) by Niche Insurance Services Limited. VISL is authorised and regulated by the Financial Conduct Authority. VISL is registered in England, No 3441136. VISL's registered address is: 5th Floor, 41 Eastcheap, London, EC3M 1DT
Imaging Insurance can be contracted at: 2nd Floor, Juniper House, Warley Hill Business Park, Brentwood, CM13 3BE
Tel: 01277 243016, Fax: 01277 234100, Email: info@imaginginsurance.co.uk

Photoguard

insuring the UK's photographers

From shattered lenses to Conan's new chewtoy

Photoguard can insure your photography equipment up to £50,000. Simple, flexible and we'll get you back in the game as quick as a flash.

Call now on

0844 826 2294

(quoting 201302) Mon to Fri
9:00am to 6:00pm

or visit

www.photoguard.co.uk

Photoguard is a trading style of Thistle Insurance Services Limited. Lloyd's Broker. Authorised and regulated by the Financial Conduct Authority. A JLT Group Company. Registered office: The St Botolph Building, 138 Houndsditch, London, EC3A 7AW. Registered in England No 00338645. VAT No. 244 2321 96.

THISTLE INSURANCE SERVICES

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

To carb or not to carb...

With Winter fast-approaching, most of us will have readily swapped our summer salads for pie and mash, craving comforting carbs and starchy staples. But is our wintry penchant for higher-carb diets responsible for that extra 'insulation' we seem to gain by the New Year?

Unhelpful fads such as the have-a-heart-attack-for-breakfast Atkins diet have delivered a massive backlash against carbohydrates, which were considered to 'make you fat'. The simple (boring?) truth is that excess consumption of any macronutrient – protein, carbohydrate or fat – will be stored as fat.

According to the British Dietetic Association, carbohydrates should provide around 50 per cent of your total daily energy intake. They should be our primary energy fuel, whilst protein needs to be spared for other functions such as formation of lean tissue. A diet insufficient in carbohydrates will initiate some fat burn, but quickly cannibalises protein tissue, such as in the heart and muscles. High protein, low carb diets can be dangerous, as well as stripping you of energy which is unhelpful for those long days on location. Carbohydrates are filling, and yet carbs contain less than half the calories of fat (4 kcal/gram versus 9 kcals/gram). Hitting a high protein diet (especially meat and dairy which are much higher in fat than vegetable protein) can thus lead to an overshoot in calories. As a nation we vastly over-consume protein, and rely on the wrong types of carbohydrates.

The basic principle with carbohydrates is that white = bad, and as ever, the more natural and unprocessed the better. The Glycaemic Index measures how quickly a food elevates your blood sugar levels. Pure glucose is the 'reference' and scores 100 on the scale, and any food 70-100 is considered high GI, and will cause a rapid spike in blood sugar levels followed by a drop below 'normal' which makes you feel tired and hungry more quickly than the heart-healthy slow-release starchy carbs. High GI foods are white bread, most white rice, corn flakes, some breakfast cereals, pretzels, bagels and sugars. These foods are best only consumed for rapid energy needs, but be aware if you're mid-shoot and you reach for sugar-rich drinks, pastries, croissants, biscuits etc, you will feel pretty grotty when that sugar-boost wears off!

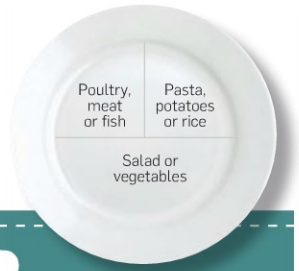
Low to medium GI carbs include sweet potatoes, new potatoes, squash, swede, nuts, bran-based cereals, porridge and oaty foods, as well as basmati and brown rice. Bread and pasta are best enjoyed on occasion, even the 'brown' types, and caution obviously needs to be taken with regards to spreads and sauces.

FOUR BASIC CARB-FRIENDLY PRINCIPLES:

1. Exchange white for brown as an absolute must.
2. Monitor portion size.
3. Limit sugary treats to once a week or fortnight if you're trying to lose weight.
4. Avoid high-sugar drinks such as Lucozade unless you are performing sustained, rigorous exercise.

HEALTHY CARB-HITS:

1. Try sweet potato or butternut squash mash instead of always using white potato.
2. Starchy roots such as squash, swede, carrots, sweet potato and parsnip make great, filling additions to stews and casseroles and are full in nutrients but low in fat.
3. Porridge is a great winter-warmer to keep you going through day-long shoots.
4. Pastry is a bit of a diet-disaster but if you're craving pie, take the lid off. For homemade pie pop your ingredients on a single layer of puff pastry.
5. Ditch the butter/milk in your mash for a scoop of low-fat Philadelphia (or similar).
6. Don't go crazy on bread, it's remarkable how many calories are packed into a thick slice. Try oat cakes, Ryvita or rice cakes as a leaner option.
7. Add additional vegetables to soups or stews to avoid 'bread dunking'.



5pm The carbs after debate

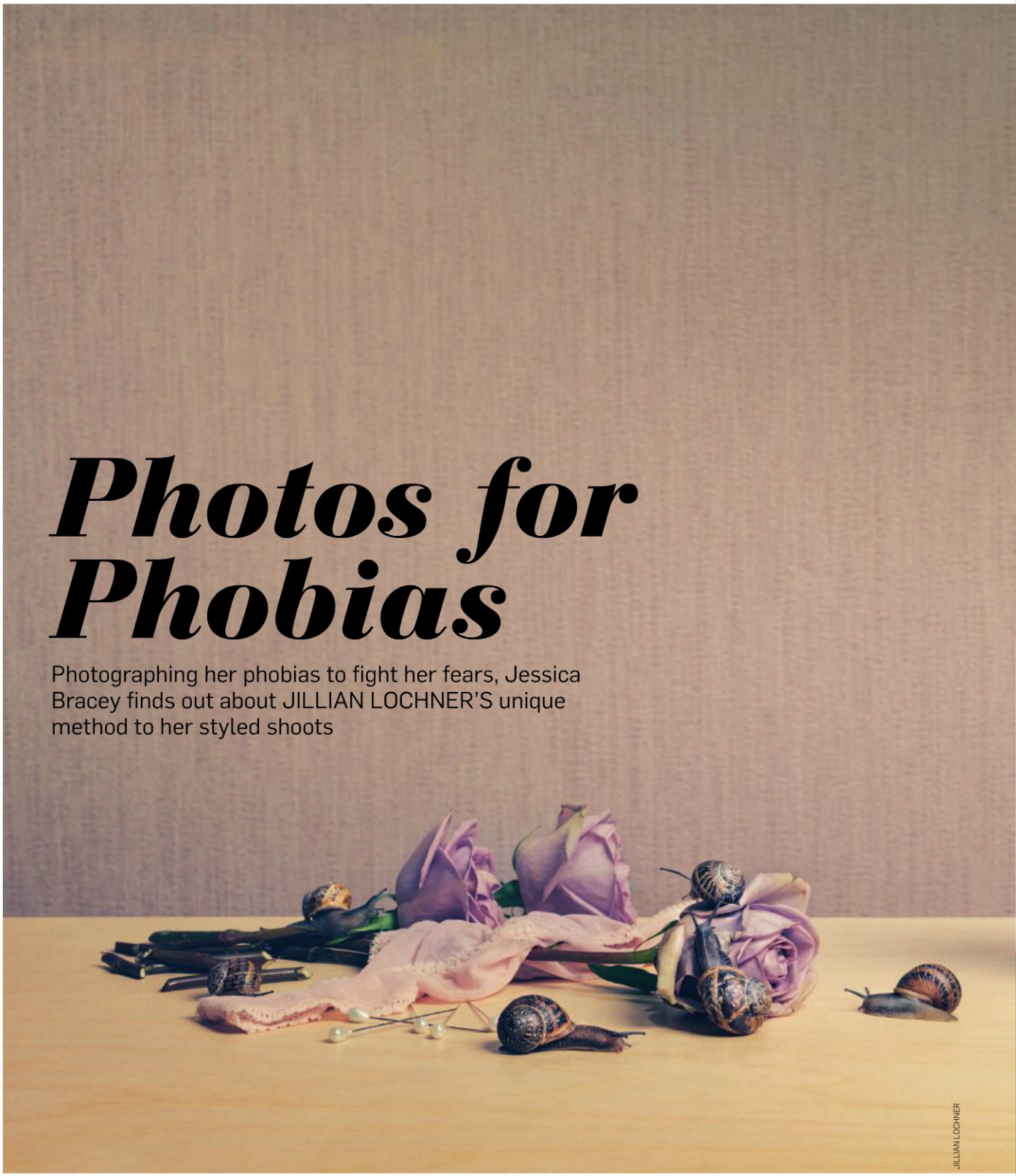
In general if you've only eaten 1000 of a 1700 calorie-allowance by 5pm you can eat your remaining 700 without over-tipping the scales, and this should follow the balanced plate rule laid out above. It's better to consume the majority of your calories during the day as opposed to pre-snooze when energy needs are lower, but many of us eat our main meals in the evening for practical reasons. Cutting out carbs after 5pm could result in weight loss simply because you will be slashing a chunk of your usual mealtime calories and hence perhaps only delivering 400 of the 700 needed to meet the daily intake. However, where it doesn't help is if you replace those starchy carbs with unhealthy snacks before bedtime because you're still hungry. Sensible carbohydrate choices can be enjoyed at any time of day – just don't overdo it.

Watch my workout videos www.sarahoneill.co.uk

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Photos for Phobias

Photographing her phobias to fight her fears, Jessica Bracey finds out about JILLIAN LOCHNER'S unique method to her styled shoots



JILLIAN LOCHNER

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

If you asked me to hold a spider, or even come within close proximity of the such things all in the name of a creative result you would have a difficult task of convincing me to go through with the request. But for Jillian Lochner who has been commissioned by the likes of Captain Morgan's Rum, Absolut and GHD for her dark, menacing work, this bizarre method was her approach to facing her fears for photography – with a camera in between as protection of course. "I find inspiration all around me, often ideas just pop into my head. Most of the time it's around things I don't like, such as my phobias of slimy slugs, fish (I'm vegetarian), milk (I can't bare the taste and smell of milk), eggs (their texture), so I shoot them in such a beautiful way that you, and I for that matter, don't see the 'horrible' side of them. I guess you could say it's a way of me processing and coming to terms with my phobias and acknowledging them in some way." Taking on this personal challenge for a downtime project away from her usual commissions, Jillian not only took on board her own perception of the outcome, but the onlookers too. "I love being on the edge of what is potentially grotesque and real beauty. So when one looks at the images you are pulled between liking or hating them. I believe images should evoke some emotion otherwise they leave you the minute you have stopped looking at them. I also have a desire to leave a part of myself in each image I create. Most times my ideas and concepts come from within. That way I also know I keep my work unique to myself."

Bitter Sweet

With her Marmite mentality incorporated in the output of her photography, Jillian brought a sweet dusting when styling the shoot. "I bring the 'beauty' into the shots by using what is generally associated to beauty such as flowers. Flowers for me in an image with a 'darker side' represent that things may look beautiful on face value ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

CHRISTMAS CARDS

FROM VISIONIMPRESS

PERSONALISE AND ORDER ONLINE

LET'S GET FESTIVE!

Our range of Christmas cards enable you to incorporate your own images into a festive themed template, providing a unique Christmas message to clients, customers, friends and family alike.

- Choose from a range of Christmas themed borders or design your own card
- Single or multi aperture templates available
- Available in A5 / Square / DL sizes
- Printed full colour both sides on 350gsm satin card, complete with envelopes

Visit our website to design and order your cards today

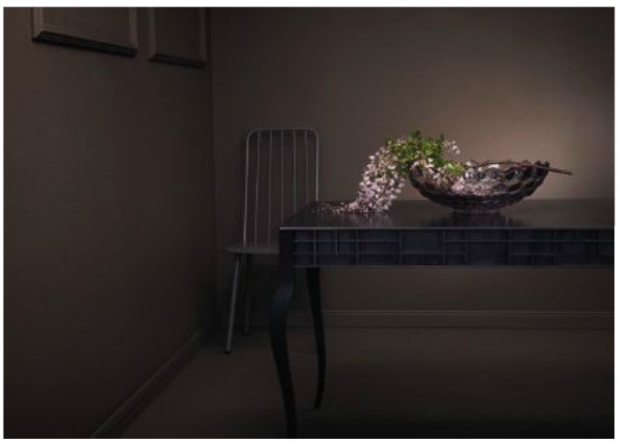
www.visionimpress.com

VisionImpress is a trading style of
Herald Way | Binley Industrial Estate
Coventry | CV3 2NY | Registered No. 01832011

One Vision IMAGING LTD

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

I bring the 'beauty' into the shots by using what is generally associated to beauty such as flowers. Flowers for me in an image with a 'darker side' represent that things may look beautiful on face value but there is always another side to everything – in my personal experience. JL



but there is always another side to everything – in my personal experience." Taking the connotations of the imagery beyond an idea and developing within, it's her psychological understanding and suppressed memories that spur on this beauty and the beast presence with the collection, transforming objects from mundane to magical. "With the shoes for example, I found them exciting and not mundane at all. I don't personally have a shoe fetish or anything, but have a real appreciation for design, an objects' shape and form. With shoes in particular I get excited by the stitching, the tones that have been selected, especially on top designer shoes because more attention is given to the underneath and the heels – there is so much variation. I believe one does need to be obsessed to create, whether that be design or an image," Jillian says about admiring still objects beyond their purpose, and experimenting with their design by asking a model maker to create the melting shoe.

With this appreciation in mind, colour is a significant driving force when it comes to styling. "Colour and tone is everything to me. That is the base of all my shots and it is where I start, even before I have ideas, I work on the colour plan I'm going to use and in this instance it started by selecting wallpaper," something Jillian says took weeks of research and a special delivery package from Germany in what resulted as the most expensive feature of the shoot. "At the end, I got a few models in and did a few shots telling them to love the wallpaper, almost fetish-like, so that I could get full value out of the wallpaper before I painted it over and that would be the end of it." Standing by her roots of still life photography, this trait is clearly reflected in the models' presence – almost doll like – dressing them in clothing that will never date with fashion. "I like to have a timeless quality to my work so I tend not to use high fashion ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

clothing, unless of course it has that infinitive characteristic based on tones, textures and cuts. As for their position in the image, I love things coming out of shadows; there is something ominous about it and adds tension to the photograph. There is an element of fear of what may come out of the shadows. When I create my art I often feel at the edge of my own madness, and this is one such example."

Confessing the madness behind her mysterious mind, Jillian crawled around the garden in search of snails to smother the shoes and form that signature concurring contrast of elements that make up parts of the shoots' construction. "I fell in love with them, when you work so closely to something it's hard to not become attached. I made sure that they went to a happy home afterwards. When I do personal projects such as this one, I book the studio for a week and that space becomes my life for that time, and what is in front of me becomes my whole world at that time," she says about the process and sharing the space with stylist Kirsten Lipschitz. "We get each other without having to say anything. We tend to bounce ideas beforehand and pull elements together, but the real magic happens on the day. It is a mind blowing experience and can become quite addictive, I often find that after such shoots I can become quite depressed but now I know it and allow for that, where as earlier in my career I didn't know what to do with myself during those down periods after the highs of creating."

Studio Set Up

With the Canon 5D Mark III as her personal favourite, Jillian likes to dabble in the latest gear by hiring brands like Hasselblad complete with a digital back for her commercial and personal projects to experiment with the newest technologies on the market, without the upkeep. As for lighting, she calls upon just one Profoto light with a softbox for the personal project, again reflecting on the timeless qualities she likes to keep in her work, harking back to traditional still life photography. "I light from above and have it spilling onto the background. This is the usual set up for my commercial work too but then will use a few lights with grids to pick out details in the products where necessary. I do this in such a subtle way that it still holds true to my personal style. For me, using less light creates a classical timeless quality along with my use of understated styling and minimal tonal palette."

As for composition Jillian frames the camera and works within that space, sometimes pursuing a shot that feels right to the photographer but also introducing an element of the uncomfortable which pushes her own boundaries. And for the subjects themselves, swapping between still life and models, Jillian's lighting approach remains the same and in some ways so does her direction. "When working with people I tend to not direct that much and just wait, and try and capture that one moment that says so much without words," she says and continues, "when shooting still life I often treat my objects like people, just like when I was shooting for Captain Morgan Rum. Even though it was just a bottle I could see a definite emotion in the bottle, from sadness, sexual, positive to confident, and it all depended on the angle of the lighting. I know I am projecting onto the bottle what comes from within me, but I use this process of projection to help me create something and bring the object to life."

When shooting still life I often treat my objects like people, just like when I was shooting for Captain Morgan Rum. Even though it was just a bottle I could see a definite emotion in the bottle, from sadness, sexual, positive to confident... JL

With all still life photography, the aim of the shoot is to showcase the object at its best and using apertures to present it at its prime. "Shooting on digital in the studio, I usually set my camera at f/16 to get a good balance of sharpness and quality. But if I need a sharp depth-of-field I won't bump it to f/22 or f/32, I'll focus through the shot and composite the pieces together in post-production to ensure complete sharpness." Leaving her post-production to Kai from The Operators who understands Jillian's style and complements it to her liking, their collaboration is invaluable to her images as it pushes and expands her creative thinking for future success.

Personal Presentation

Not afraid to open her world to others – something which has gained her relationships with advertising agencies and art directors – Jillian reveals her biggest challenge. "Most of the

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

issues are around budget and how much money is available to create all that is in my head. This is an endless struggle commercially and personally. I've learnt not to fight it and get frustrated with what I can't have, but to focus on what I have and what I can do with it. There is something very rewarding about achieving 'the impossible'. I find small budgets push my creativity even further sometimes, although that said, I would still prefer to have a decent budget to work with. Often the budget is reflected in the quality of the props and even though it may seem minimal – with someone as obsessed with design as I am – it can make a huge difference."

Battling through personal demons and conquering through her creative barriers with both still life and portrait photography, what advice would Jillian offer on shooting a style beyond the norm? "That's a tough question. The only advice I can offer is don't hold back. Allow yourself freedom and most importantly when you create personal work for yourself remember that you are the client and you only need to please yourself. I too often see photographers doing personal projects constantly worrying if they are going to please someone else or the potential client. This way no one will ever get a sense of who you are. If you please yourself first, your work will naturally speak volumes to others."

JILLIAN'S TOP TIPS

- Have people around you for emotional and creative support
- Appreciate the design of your subject when working with still life and understand what lighting works best
- Treat still life objects like people, bring out their characteristics
- Don't get begrudged by a little budget, make the best of what you've got
- Start with a colour palette first and work your shoot plan from there
- Hire camera equipment to keep up the latest technologies especially when working with big clients
- Allow yourself freedom when working on personal projects, the only person you need to please is yourself

SHOOT STATS

Photographer: Jillian Lochner www.jillianlochner.com
Stylist: Kirsten Lipschitz www.kirstenlipschitz.com
Retoucher: Kai Bastard from The Operators www.theoperators.net
Camera: Hasselblad H3DII-39
Lighting: Profoto 1200 and 2400 with heads

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Moulding the industry

A more introspective Catherine Conner from Aspire Photo Training compares the similarities between the food and photography industries

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

RACHEL HAYTON PHOTOGRAPHY

I felt a desire to write this article on behalf of all those who give to the industry, deliver training and write articles for great magazines such as this. Kevin Mullins and Kate Hopewell-Smith are the first two who leapt to my mind and motivated me to write this article; and I thought about myself. All of us have much in common; we are similar because we reach out daily to strangers, photographers, photography friends, who have a passion for learning business development and our craft. Finally, I was also motivated to share with those who don't understand our passion for teaching and sharing, and, with an uplifted heart, for the many more who might want to teach in the future.

Education has played a major role in my life; it's been at the hub of my career for many, many years. I made education my profession because of my sheer love for teaching, presenting and business. I often think, what would I do if I won the lottery? My answer is always the same: I would continue to do what I do, yet look fabulous! I would have a personal trainer everyday and give more whenever and wherever possible. Unfortunately my ticket has not come up yet. So in the meantime I will still concentrate on making a living from a skill and expertise I hold dear to me, and that's business development. Give a thought to all those who feel the same: they love what they do, have a passion for their craft and a vast desire to share.

Before I committed this space to these thoughts, I first spoke to many friends and connections in the industry. This magazine column is a treasured space to educate, inform and inspire, so this piece is not going to be a rant. I am too graceful to rant; moaning would distract from my mission which is to enhance, create and enrich our industry. Instead, this piece is going to be thought provoking and perhaps raise a few questions instead.

Many of you will know I also own an Artisan Bakery. So much of my world is also focused on the food industry and how that industry operates. Similar to ours, it is a tight network packed with the who's who in food, like-minded chefs and bakers who have trained professionally. All are watchful of the fact that if they stop studying and learning, so might the development of their businesses. The food industry is very competitive; in our town we have three excellent artisan bakeries all fighting for the consumers' attention. How do they remain at the forefront? Simple: education and inspiration.

Our home is packed with cookery books and baking books. Never does a day go by when Aidan, my partner, is not researching. He is the guardian of his own development. He studies the cookery programs, magazines and books of his industry. He trained with some of the best in his field; he still pays homage to those who were the pioneers. His level of respect for the knowledge they hold and share is genuine. And naturally, the role he plays now in the community is the role of inspirer and educator. Why does he share his expertise? Because he wants to ensure his industry has a future. The magazine coverage on bread baking never has a negative effect on his business in fact it's the opposite, it inspires the consumer to buy decent bread.

What can we learn from this? I watch Aidan each week studying Raymond Blanc's techniques, with such respect. I have read how Gordon Ramsey feels about Aidan's bread, which is total respect and regard. Why are they like this? They know how hard each others' businesses work to remain ahead of the game. They get why they are sharing; it's not about the money, it's about the progress. It's about giving their craft a brighter future. I salute those in all industries who stand shoulder to shoulder supporting each other as they grow. Never before has this been so important. We have just travelled through one of the most challenging of trading times. This is not the time to dedicate space to being mean to another in business, withholding knowledge and information. This is about us all uniting for our industry with one mission in mind.

And that mission has to be, to create an industry that charges the right fees for the levels of expertise placed within the task – just as it happens in the food industry. My partner is totally aware the consumer can go to any large supermarket and buy a white loaf for 90p, yet he charges £3.50 for a sourdough Chilli Cheese. Why is his bread more expensive, you might question? Because of the sheer level of expertise and training that went into the loaf, the quality of the ingredients, the processing style and finally and importantly, the quality of taste and wellbeing within the bread. Slice by slice.

In photographic terms, I know you can hire a photographer to shoot a wedding for £300, and many do. I also know you can invest £3000 and more! What you get is bread with very different qualities. When the consumer invests in bread, straight away they can see the difference and know they are investing in their own health and happiness. I believe this is also the same with good photography.

We can all learn a great deal from this approach. The more the consumer witnesses craft as a professional skill, as when every time a chef appears on TV, features in a magazine or exchanges ideas at trade events, the interest in the industry rises. So too with the photography industry; every time a feature is written, a thought is exchanged or knowledge and experience is shared, remember, they are all a contribution to our growth. PP

For further natter and conversation, join Catherine through: enquiries@aspirecpt.co.uk Or on Facebook: www.facebook.com/aspirephotographytraining

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

SIGMA

Professional results at an affordable price

Take a closer look at Sigma's range of excellent telephoto camera lenses, designed for film and digital SLRs. 300mm f/2.8 EX DG HSM, 500mm f/4.5 EX DG HSM and 800mm f/5.6 EX DG HSM starting at less than £2,000.

For a FREE, full colour brochure, contact Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Hertfordshire, AL7 1EW
Telephone: 01707 329 999 Email: sales@sigma-imaging-uk.com
Website: www.sigma-imaging-uk.com

Available for Sigma, Canon, Nikon, Sony* and Pentax* cameras. (*excluding 800mm f/5.6 EX DG HSM model)

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

SIMON BOOTH

Time off!

JUST A GOOD EXCUSE TO WORK?

How often do you find yourself thinking about pictures? Has the need to make new pictures taken over everything you do? SIMON BOOTH is a photographer who likes nothing more than making pictures, but has recently asked himself whether his work has turned into an obsession

Simon's Holiday Snaps! Loch Morlich sunset, Aviemore, Scotland.

I am most certainly a nightmare when it comes to downtime – as I'm sure my partner and family will all tell you. I simply cannot switch off from photography anymore and this literally means all my waking hours too. I often wonder if it's a good thing or not to be so obsessed with what I do and whether photographers of other disciplines have the same traits. Or is it just nature and landscape photographers as this type of work lends itself so well to round the clock activity?

HOLIDAYS ARE JUST TOO GOOD AN OPPORTUNITY TO MISS

Landscape and nature photographers have subject matters on tap 24 hours a day, 365 days a year and this is the problem... or not, depending on which side of the fence you are on. I for one am happy to be able to indulge in photography whenever it suits me, but my family, on the other hand, would probably say it's occasionally a nuisance. Something that started off as a hobby is now a way of life for me; I can't even go on holiday without wanting to go somewhere where I can add to my stock – which is usually the time to get away from all that. A look at my so called holidays over the last couple of years is an indication of how photography influences where we go. We have been to Kuusamo in Finland where I photographed the Northern Lights, then Aviemore in the Scottish Highlands where I increased my stock of red squirrel shots; Greece for what surely should have been a beach holiday but no, it had to be Lesvos because of its wetland bird life. Northern France was the closest that I have actually come to what I would call a work-free holiday, until visiting the cemeteries on the Somme Battlefields, which made some very sad but compositionally strong images. ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

SIMON BOOTH

Simon's Holiday Snaps! Top: Molyvos Harbour, Lesvos at dusk. Above: Simon and his partner Ruth Moxon on holiday among candle fir trees in Finland.

AM I OBSESSED?

Having realised there was a greater power at work, I took a closer look at my holiday mentality upon returning from my most recent excursion to see just how fastidious, and in some ways selfish, my need to take pictures had become. My partner Ruth and I, along with eight other family members, spent two weeks in Scotland. The first was on the beautiful Scottish island of Iona, off the tip of Mull, the second week was on the equally stunning Isle of Skye. When the trip was first arranged, I have to be honest my first thoughts were not entirely family led, it was more along the lines of 'what can I shoot whilst I am there?' Am I alone on this one? It was great to catch up and see everybody together again but my holiday would have been less relaxing and enjoyable had I not been able to take my equipment with me. I just can't leave home without it if I'm going outside my home county. I would just pace and curse the whole time at all the opportunities missed and generally wouldn't be much fun to be around. Then there is the dilemma of what kit to take – wildlife kit, landscape kit or both? Nearly always it's both and at the expense of room in the car or worse still, the suitcase! The trouble is that when I say equipment, I take whatever possible: two tripods, a hide, two large camera backpacks complete with two SLRs, a range of lenses from wide-angle to 500mm and a high-speed flash system, complete with four 'guns and stands. Without all this stuff, I'm a bit like a child on Christmas Day with no toys to open. What would I do if there were otters on the beach and my 500mm was still at home? Similarly, how would I have photographed the swallows that might have been nesting in the porch of our log cabin without my flash system? In fairness I didn't see either of these species but I was privileged to find and photograph the very rare corncrake, a number of pristine habitats, rare plants, a fantastic sea bird colony and some stunning mountain scenery. I therefore could have missed all these opportunities! On reflection, nearly all the shots were taken at the expense of the people around me, who had to accommodate me disappearing at a moment's notice, often during meal times whenever the light was good, or by having them hang around on a walk when I found something appealing that might be saleable at some point. It's strange, but when a shot comes to fruition, it feels to me like I have received a gift or won something, which instantly lifts my spirits.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

SIMON BOOTH

GETTING THE BALANCE RIGHT

I don't relax in the conventional ways such as watching TV or reading a book, which is why I took up photography in the first place. The only difference being is that now, if I miss photographic opportunities when they are there for the taking, I feel strangely guilty and I really don't know why. Maybe it's because it isn't a full-time hobby anymore. It's almost as if it's a duty to which I am bound by continuously, but one that I can't help but enjoy when I do it. I do however take some comfort in knowing that I can recognise an opportunity to stop when I have no control over the situation. I make sure I grab opportunities for downtime during periods of bad light, or when I'm looking for an excuse to get out of processing and prepping images for agencies. I have realised it's about what works for you and your life even if that does mean working during holidays. It's important that those in your life understand the reasons for your commitments and therefore allow you the time that is needed to focus on this. Yes, I do need downtime to keep my approach to photography fresh, but I'm afraid I don't have the perfect answer in regards to the balance of life and photography. All I can say is that I know my life is more fulfilled by doing the type of work that I do.

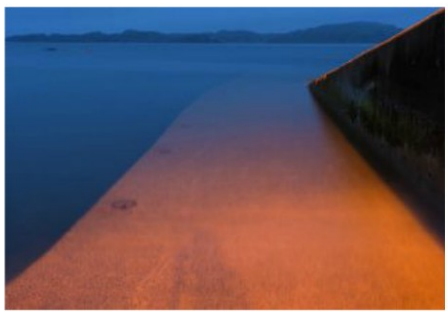
RUTH'S BIT

I am not going to deny it, it's often a challenge each winter thinking of holiday plans for the following year – where we can go together and both find relaxation and enjoyment in our own ways. Luckily for us, we both enjoy the big outdoors, away from cityscapes, and even I have a camera so I can muddle along in my own way taking some shots. I like to walk, but lugging tripods on an eight mile trek is a non-starter, so we compromise with days to walk and days for photography (usually based around the Met Office weather forecast for the week and what opportunities lie ahead for early morning and evening shots.)

When I do have the occasional bout of 'wouldn't it be good to lie on a beach for a week?' it soon passes knowing I would lie there knowing that Simon was restless after the first hour. Although we have now probably found a balance with holiday locations, I would like to sometimes take a holiday in the summer as opposed to early spring and autumn due to the light and wildlife opportunities... Still you often get better deals outside peak season, which allows us to get an extra cheeky holiday in per year!

HAVE YOUR SAY

Do you face the same dilemmas as Simon when considering downtime destinations? Have you found a 'system' that works? Or, as here, is going on holiday just another excuse to refresh the portfolio or Getty image bank? We'd love to hear your take on getting the work/life balance right. Email: **editorial@professionalphotographer.co.uk**



Simon's Holiday Snaps! Top: Aurora borealis and snow covered derelict building, Kuusamo, Finland. Above: Something a little different is the ferry landing ramp on Iona taken at after dusk.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

PRIORITY SUBSCRIPTION ORDER FORM

Archant Ltd, FREEPOST LE6423, Leicester, LE87 9BY, UK (No stamp required if posted in UK)

YOUR DETAILS (mandatory to complete)

Mr/Mrs/Ms First name Surname

Address

Postcode

Telephone Mobile

Email*

*Please enter this information so that we can keep you up-to-date with important information about your subscription and exclusive offers that we think you'll enjoy. You can unsubscribe from these messages at any time.

GIFT RECIPIENT DETAILS (if giving as a gift)

Mr/Mrs/Ms First name Surname

Address

Postcode

SUBSCRIPTION DETAILS

For two or more subscriptions, saving an extra 10%, please order online or call (details on opposite page)

12 ISSUE TITLES	Direct Debit every 6 months	Direct Debit annually	Credit/ Debit card/ cheque	DELIVERED TO: Myself	Recipient
The English Home	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Discover Britain*	☐ £4.99	☐ £9.98	☐ £24.99	☐	☐
Wild Travel	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
FRANCE Magazine	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
French Property News	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Canal Boat	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Sport Diver	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Your Chickens	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Sporting Shooter	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Berkshire Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Buckinghamshire Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Cornwall Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Derbyshire Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Dorset Magazine	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Hampshire Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Kent Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Lancashire Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Somerset Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Surrey Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Sussex Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐
Yorkshire Life	☐ £9.99	☐ £19.98	☐ £24.99	☐	☐

13 ISSUE TITLES:	Direct Debit every 6 months	Direct Debit annually	Credit/ Debit card/ cheque	DELIVERED TO: Myself	Recipient
The English Garden	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Living France	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Photography Monthly	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Pro. Photographer	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Pilot	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Country Smallholding	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Air Gunner	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Airgun World	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Cheshire Life	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Cotswold Life	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐
Devon Life	☐ £10.99	☐ £21.98	☐ £26.99	☐	☐

* Discover Britain is published 6 times per year, therefore the cheque/credit/debit card offer is for 2 years.

PAYMENT METHOD:

1. DIRECT DEBIT Instruction to your Bank or Building Society to pay by Direct Debit

Service User Number **4 1 5 2 6 6** Reference: (Office use only)

DIRECT Debit

☐ Please start a subscription(s) by Direct Debit to the magazine as indicated above

Name and full postal address of your Bank or Building Society branch.

To the manager (Bank name)

Address

Postcode

Name(s) of account holder(s)

Branch sort code Bank/Building Society account number

INSTRUCTIONS TO YOUR BANK OR BUILDING SOCIETY. Please pay Archant Community Media Ltd Direct Debits from the account detailed on this instruction, subject to safeguards assured by the Direct Debit Guarantee. I understand that the instruction may remain with Archant Community Media Ltd and if so, details will be passed electronically to my Bank or Building Society.

SIGNATURE DATE

YOU MAY CANCEL THE DIRECT DEBIT AT ANY TIME AFTER THE FIRST PAYMENT IS TAKEN. Banks and Building Societies may not accept Direct Debit instructions for some types of account.

PLEASE NOTE: If you are ordering more than one Direct Debit subscription they will be taken as a separate Direct Debit payment for each subscription

2. CREDIT/DEBIT CARD OR CHEQUE

☐ Please find enclosed a cheque made payable to Archant Community Media Ltd for £

☐ Please debit my credit/debit card the sum of £

CARD NO

START DATE EXPIRY DATE ISSUE NO. (MAESTRO ONLY)

SIGNATURE DATE

Archant Community Media Ltd, the publishers, would like to keep in touch, from acknowledging receipt of your order efficiently to sending you details of exclusive offers. Please tick here if you would rather not hear from us by post ☐ or phone ☐. We've teamed up with some great partners who would like to contact you occasionally but if you would prefer not to receive these messages tick here for post ☐ and phone ☐. If you'd like to hear from them by email tick here ☐ or SMS tick here ☐.

Promotional code: CMMXS13A

CHOOSE FROM OVER 30 MAGAZINES

12 ISSUES ➤ from **£9.99** by Direct Debit

13 ISSUES ➤ from **£10.99** by Direct Debit

Card/ Cheque offers also available - see the form on the left for details

Having trouble choosing?

If you can't decide on a magazine, buy a gift voucher instead so they can choose their own subscription on subscriptionsave.co.uk

Gift subscriptions start with the first issue published in 2014. Your gift card will be sent to you once the order has been processed, for you to give on Christmas day. We must receive your order by 6 December to guarantee you will receive your gift card before Christmas. Personal orders will start with the next available issue if stated otherwise. These offers are for UK delivery- please add £10 P&P to Europe and £12 to RoW. Savings are based on the cover price of a subscription by Direct Debit and Direct Debit is a UK only offer. Subscription rates continue into year 2 at £12.49 by 6 monthly DD or £24.98 annually for 12 issue titles, 13 issue titles continue at £13.49 by 6 monthly DD or £26.98 annually. Discover Britain will continue at £6.25 by 6 monthly DD or £12.49 annually. All subscription rates & frequencies are detailed on the order form. Offer ends 31/12/13.

© DAVID M. SCHRADER | DREAMSTIME.COM

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

THE IDEAL GIFT

FROM JUST £9.99

Treat yourself or a loved one this Christmas with a subscription. Each issue is delivered to their door - a reminder of your generosity each month!

- **SAVE** more by Direct Debit - enjoy Professional Photographer for just £10.99 every six months
- **OR** choose credit/ debit card for just £26.99 for a year (13 issues)
- **FREE P&P** to UK
- **FREE** gift card
- **SAVE** an extra 10% on two or more subscriptions!

EASY WAYS TO ORDER

WWW.GIFTSUBS.CO.UK/XPG

0844 848 4211 PLEASE QUOTE CMMXS13A

Lines are open 8am- 9.30pm Mon-Fri, 8am- 4pm Saturdays. BT calls to 0844 cost no more than 5p/minute, calls from mobiles usually cost more. For overseas subscriptions please call +44 (0) 1858 438840

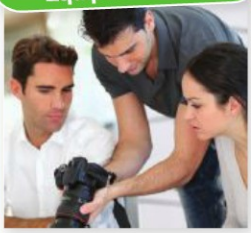
Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/121201754417002

Purchases will be charged at 2.75% and refunds at 75p. Other price plans available. Terms and Conditions apply. You will need to apply and be accepted for a WorldPay Zinc account. WorldPay's standard account opening processes apply and acceptance is at WorldPay's discretion. The keypad may only be used in the United Kingdom. WorldPay Zinc is a trade name of WorldPay (UK) Ltd. Registered in England No. 07316500. Registered Office: 55 Mansell Street, London E1 8AN. WorldPay (UK) Ltd is authorised by the Financial Conduct Authority under the Payment Services Regulations 2009 (No 530923) for the provision of payment services.

Photo Equipment & Technology Show

Photovision ROADSHOWS

Photographers Equipment Fair



Buy used photographic equipment at all shows

Look at used equipment bargains listed on our website

Sell your photo equipment for FREE. Details on our website.

www.forwardevents.co.uk

Studio Area Live

Your chance to try out all the latest studio equipment with backgrounds and a live model.

Seminars & Live Demos

Your chance to learn new skills from the masters. Areas covered;

- Weddings
- Photoshop
- Turning Pro Advice
- Sales & Marketing

Star Attractions

The Latest Cameras & Equipment
Used Equipment Fair
Turning Pro Advice Centre
Camera Cleaning
Printers
Wedding Albums
Software
Live Demos
Discount Vouchers On Our Website

NEXT EVENT

SOUTHAMPTON
The Ageas Bowl 8th Oct 2013

Kent Brands Hatch Circuit 22nd October 2013	**Exeter** Matford Centre 3rd June 2014
London ILEC Conference Centre 12th November 2013	**Windsor** Royal Windsor Racecourse 18th June 2014
Edinburgh Royal Highland Centre 25th March 2014	**Birmingham** Cranmore Park 1st July 2014
Hertfordshire Sopwell House 23rd April 2014	**Bristol** Ashton Gate Stadium 15th July 2014
Manchester Man Utd Football Stadium 13th May 2014	**Dublin** Croke Park Stadium 2nd September 2014

FREE Entry • FREE Parking • FREE Seminars • Live Demos • Live Models
Seminars Start at 10am • Trade Show 11am to 4pm

For more information and FREE tickets visit **www.forwardevents.co.uk**

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

KEVIN MULLINS

In response to your letter dated...

Wow! Since *PP* published my article about haters and vitriol in the wedding photography industry I've had an incredible amount of feedback. Far more than any other article I've penned. Not only did it warm my cockles, so to speak, it also made me feel very, very humble

You see, the article I wrote concentrated on some negativity that had been pointed not only in my direction, but generally in the direction of 'documentary' wedding photographers. For one reason or the other, I appeared to be the catalyst, and as such it seemed my responsibility to bear the brunt of this unnecessary vitriol.

My mood, opinion and general affirmation for the human race was reversed by what followed; I had around fifty public tweets, twenty more private tweets and probably the same again in emails all pointing out the same thing. Essentially that it's the paying client that counts and to ignore any negativity.

I'd like to share some of the comments in this article because I believe the feelings resonate across any discipline of photography; we can all feel dejected at times, and view the world from the wrong side of the page. But as I learnt, simply turning the page over will reveal the true characters, the real strength of community and essentially positive vibes within the industry:

"Kevin,
I read your column in Professional Photographer September issue entitled 'Haters to the left'. I must say I am amazed but not surprised that fellow professional wedding photographs feel the way they do about your style of photography. All I can compare this type of jealousy to is when the Beatles and Rolling stones first started out. Both bands were slated as being rubbish and would never make anything from 'Rock'n'Roll'. How wrong were their critics?"

"I believe everyone is entitled to their opinion but that should never be given in a vindictive and bitter manner. Wedding photography is such a subjective thing and this is why I like it so much. I personally am not a fan of some of the biggest names in the business but this does not mean that they don't have a place in it. If everyone shot in the same way it would be a very boring place and only the best marketers would get the gigs. The people you talk about in your article are bitter and feel threatened by your work. Perhaps they are the old guard of photographers who are not evolving with the times?" ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

"Finally I was reading your September article this weekend and was horrified to read of the anonymous emails and online 'venting' that you've experienced. I was telling my husband about it and we just couldn't work out why people do this – what do they get from it? What sort of individuals are they to not have the decency to communicate with you using their own name and in a less vicious manner? We could only surmise that it says everything about these people – that they may be jealous, fearful and extremely angry (and in today's world I do come across some very angry people, it's rather worrying) – and ultimately it's their problem. I know that this doesn't help 100 per cent when you read what they write but, hopefully, it can help maintain the distance between what you do and the fact that their rantings are about their own issues. As you wrote in your article, we all have different tastes – and happily so – as the world would be dull if we all loved the same things. But this doesn't give someone the right to viciously and personally criticise anyone who creates work that they don't agree with. Gosh, where would the majority of the world's artists be if this were the case?! You have a stack of evidence to support your fantastic work (awards... many, many paying and satisfied clients, a successful business etc.), but even for those without these external confirmations of their success, surely they have a right to work in the creative way that they choose without being attacked."

After the article was published, I spoke to an eminent wedding photographer about the very subject – a completely candid conversation where we both came to conclusion that it's probably the very same minority who are venting this stuff to the same few photographers. The whole episode made me sit down and look at exactly what is going on around me.

I'm not afraid to wear my heart on my sleeve and, genuinely, not so long before the article was published I was becoming very close to exiting the wedding photography industry completely. I'd become somewhat downtrodden and I had always promised myself that the moment I didn't enjoy this, was the moment I would quit. It was close. I'd even sat my wife down and had the dreaded 'what next?' conversation. Then the article was published and, whilst I didn't write it as a vehicle for self-pity, the responses definitely helped me and helped put me back on the right track, mentally at least.

You know, I've written in this column in the past about the loneliness of being a wedding photographer. All that time spent by yourself, editing, designing, dealing with emails. Sometimes, just sometimes, it's too easy to lose track of the real world going on around you. That real world extends to the industry at large and I think the main lesson I've learnt from this whole exercise is simply that it is very much a minority who have the vicious streak. A vast majority of us in this cocooned world strive to help each other and support each other. That's the way it should be too. You only have to look at the many, many blogs, websites and other resources out there where photographers gladly give information away, with a view to aiding the industry at large, rather than massaging their own ego. This is a good thing and I think in part the wedding photography industry is very communal in that mentality. Somebody said to me that if you raise your head above the parapet be prepared to get shot at. Well, I don't consider myself to have raised anything to be honest but I can see the sentiment – and I'd still ask why?!

I also had another conversation off the back of this article with a photographer I respect immensely and whose photography has been an inspiration to me. Her point was similar: the more visible you are the more likely to be attacked you are. Point taken. However, her suggestion was that the best way to be truly successful was to essentially hide from the industry. Ignore Facebook, ignore Twitter and Conventions etc. Whilst I can see the reasoning (and often the sanity of such thoughts) I do believe that modern businesses need to be in the social circle to some extent. It's akin, I think, to hiding under a stone. If you hide, the gremlins will go away... perhaps, but so will the clients in a business that is built on self-promotion, referrals and being seen. Sadly, ninety-five per cent of my business is business, the other 5 per cent is shooting. A portion of that is self-promotion, blogging, writing this column, preparing presentations for SWPP etc. It's all part of the business for me and I guess if that is classed as raising my head above the parapet, then so be it.

However, following all the conversations, emails and tweets I have received I've become more confident in being able to dodge the bullets – a little at least, and I have now found a happy equilibrium within myself and for my business. I genuinely believe working hard reaps rewards, and I do work extremely hard on my business. The negativity attracted has taken a toll, but

With great heart I admire many in our industry, because I witness hard work and hardworking folk. My motive to mention the hard work is based from my understanding of what it takes out you on many levels to succeed. The hours, the late nights, early mornings, weekends away etc. – all this has a cost, and often the cost is to you and your family. Now is the time for us all to salute all in the industry, suppliers, manufactures media and, most importantly, photographers. CC

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

certainly the positivity that bred from the article has countered that. It's a good industry, with good people. I'd like to personally thank each and every one of the photographers who took time out to contact me. It's greatly appreciated and you can revel in the fact that it has genuinely helped me to understand the goodness that is out there – and to ignore, where possible, the negativity.

And finally, to Catherine Connor from Aspire CPT who took time out to contact me. I asked her for her thoughts specifically for this follow-up article and I think she has put it as succinctly as possible:

"Many will have noted the support I gave Kevin, and other leaders within our industry, when I became alerted to the fact some had received a negative vibe 'against' training from a small sector of photographers. This saddened me. Why? Many reasons, but mainly fear; this is not the environment that we should create and foster for our beautiful industry. If nothing else, it prevents growth but the list could go on.

"I have a reputation for a no nonsense approach to business; working hard, doing the best I can be - serving my clients with all of my spirit. Nobody can ask any more, or should do. We have be given an amazing industry, we are the guardians of its future; consider all that we do together to measure our joint contribution. I watch often with care what happens online, during presentations and through casual conversation with interest. I am interested in the motivators, the persons prepared to share, inspire and inform. When we created Aspire, and prior to that CPT, my vision was and is: to create a brighter future, not just for myself but those alongside and those whom we teach. The sheer quality of all we do is based from a passion to do our best. Do not get be wrong, every day is not perfection. With great heart I admire many in our industry, because I witness hard work and hardworking folk. My motive to mention the hard work is based from my understanding of what it takes out you on many levels to succeed. The hours, the late nights, early mornings, weekends away etc. – all this has a cost, and often the cost is to you and your family. Now is the time for us all to salute all in the industry, suppliers, manufactures media and, most importantly, photographers. When you have a moment, give a thought for those educated you, those who are sharing with you; they do it because they love it and because they want to contribute to a brighter future." Catherine Conner, Aspire CPT

Twitter: @kevin_mullins
Web: www.kevinmullinsphotography.co.uk

Do you agree with Kevin and Catherine? Had a similar experience? Let us know at feedback@professionalphotographer.co.uk

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

BRAVA 21e

CIAAT

the FEATHERWEIGHT THAT packs a punch

- WORLD'S LIGHTEST AND MOST COMPACT PROFESSIONAL PHOTO PRINTER
- LOWER AMP DRAW WHICH MEANS MORE ECONOMICAL AND ENVIRONMENTALLY FRIENDLY
- FASTEST PRINTER IN ITS CLASS
- MULTIPLE FORMAT AND CUTTING OPTIONS INCLUDING TWO INCH STRIP CUTTING
- MULTI-PRINT FINISH. PRINTS EITHER GLOSS OR LUSTRE FROM THE SAME MEDIA.

Media only 6.5p/print*

*(FOR A 4X6" PRINT)

SEARCH CODE (PRINTER) **BR21**

SEARCH CODE (MEDIA) **BR216X4, BR217X5, BR218X6**

PHOTOMART
www.photomart.co.uk
sales@photomart.co.uk
T: +44(0)208 527 6006

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

DIGITAL IMAGE THEFT – PHOTOGRAPHERS FIGHT BACK

Andrew Brennan is an Intellectual Property solicitor who wants to share recent developments in the law that help the small guys

They say a picture paints a thousand words. What do your pictures say? "I'm a steal", "please download me illegally?"! No, I didn't think so.

In our digital age, a photographer's Intellectual Property Rights (IP) are regularly infringed upon. The number of times pictures appears illegally on a piece of marketing literature or a website without permission is countless. We all do it, perhaps downloading an image for a work presentation or for that 'movie night' you're putting on at the local town hall. Add all that up around the world and you have a serious amount of money.

Up until now, there wasn't much a photographer could do about the digital theft of their image (their intellectual property); mainly due to the prohibitive expense of suing perpetrators. Things are starting to change however with a small claims track that has been introduced at the Patents County Court (PCC).

The small claims track, through the PCC, will mean that photographers can obtain an injunction to stop their image being used further and also be awarded damages of up to £10,000. The current small claims track covers copyright, registered trademark and unregistered design infringements. Patents and registered designs are not covered because of their technical content.

At the moment the only PCC in the country is in London. But don't let this put you off. The Court is prepared to handle claims remotely via telephone or in writing, offering a cost effective solution for independent artists, designers and photographers who want to seek compensation for the misuse of their IP.

It's been a long time coming, but this new process could potentially have a significant impact on the creative industry, and not only for photographers.

Solicitors are also responding to this change in the law by offering fix-fee arrangements for the new small track IP infringement claims, specifically aimed at photographers and other creative industries making litigation a viable proposition in the future. PD

If you have any questions regarding making a claim, contact IP solicitor, Andrew Brennan, at andrew.brennan@sghmartineau.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

digital splash

Wilkinson Cameras

The biggest specialist photo show and seminar presentations in the North of England

seminars with top pro presenters

all just £5.00

Lastolite

live studio

Practical workshops with live model and one-to-one tuition.

show only offers

Amazing exclusive offers at the show - massive savings on photo hardware and accessories.

top brand exhibitors

Canon Nikon SONY Panasonic Leica Lowepro

All the major photo manufacturers exhibiting at the show - see the latest products and get advice from the experts.

Plus many more!

Sunday 13th October 2013
University of Central Lancashire

FREE ENTRY
FREE PARKING

For more information, see all our exhibitors and to book your place on a seminar:

www.wilkinson.co.uk/digitalsplash

Improve *your* photography

RAYFLASH

Ringflash Adaptor

NEW Universal model out now!

The RAYFLASH Ringflash Adapter is unique!
A truly portable ringflash solution for Fashion, Beauty, Portrait, Wedding and Macro photography. It fits to the front of your existing hot-shoe mounted flash, is easy to hold and leaves both your hands free to operate camera and lens. Light loss is only 1-stop! Fits Nikon, Canon and all other hot-shoe mounted flash units.

ONLY £82.50+VAT

Without RingFlash.

With RingFlash.

QUANTUM *Real* Battery power

Quantum is the leader when it comes to powering portable flash units! These are the latest hi-tech models to be introduced:

TURBO 3 1050 full power flashes at one second recycling.* The Turbo 3 can also power many Canon & Nikon DSLRs! 5 hour continuous video recording!

TURBO SC 400 full power flashes at 1.4 second recycling.*

TURBO Blade 400 full power flashes at 1.4 second recycling.*

*with 6v flash unit, for example Canon 580EX and Nikon SB800/900.

Simply the best camera brackets

Custom Brackets make a large range of high quality camera brackets, rotating camera mounts, quick change adaptors, flash mounting hardware and Gimbal heads.
Prices from £26.45+VAT

Custom Brackets

*The **NEW RF-PRO** → A fully adjustable lightweight and compact flash rotating bracket*

Folding-T | Gimbal-LS | Mini-RC | Digital PRO-M Kit

HONLPHOTO

Discover the HONL range of brilliantly useful photo lighting accessories, which modify and adapt the light from portable flash units. Simple in design, simple to use and highly portable.

Prices from £7.30+VAT.
Starter kit: £126.50+ VAT.

More information from the importer

www.flaghead.co.uk tel: 01202 733 123

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

THE ACCUSED

Last October, Bob, a photographer and artist with 40 years experience, was photographing a model he knew and trusted for a life drawing. Less than one week later, he was arrested. His story serves as a reminder to always use best practice measures, no matter the situation

One mid afternoon last year there was a knock at my door. There stood two police officers who proceeded to tell me I was arrested on suspicion of sexual assault. I was still in a state of shock and disbelief whilst being taken to the investigation centre where I spent some very confusing and freezing hours in an unforgiving cell. The interview was largely a blur. All I could think was, how did I get here?

I had worked with the model on two previous occasions and I'd known her professionally for around two years. I primarily used her to sit for life drawings for art classes. On this occasion it was merely a half hour shoot for myself so I could do some drawings. At that time I was, rather naively, a lone worker who did not have the luxury of being able to afford an assistant. I did not routinely issue model release forms. As I had known and worked with this model for a couple of years on and off, I assumed there was trust in our working relationship. I was wrong.

The allegations came at me like an unseen train from behind and clattered me in the back of the head. I was arrested, I was questioned, I put all my evidence and information on the desk... and the officer did nothing about it. You think the police are there to uphold the law both for the victim and those who are innocent. If the investigating officer would have just simply gone down to the place where this event was alleged to have taken place and interviewed a couple of people, he would have realised the accusation was going nowhere. There were witnesses to both the alleged allegation and to say how the model acted after and no statements were taken. The reason it went to court was primarily because of this lethargy.

Nonetheless, I was charged early in 2013 and elected for this to be heard at Crown Court. The date was set for July. In the six months following, I felt absolutely ripped apart. I turned a lot of work down because I simply didn't have the confidence or the desire to pick up a camera or even to paint. The thought of being accused of something that you did not commit, the thought of loosing my career, reputation and even possibly my marriage sent me to some very dark places. If it wasn't for two photographer friends of mine, all of my equipment would have gone in the river. What helped me hugely was the support I had from not just my family, my wife and children were unbelievable, but also from a lot of other people and models that I've worked with. I had a huge list of people who were more than willing to stand up and speak for me and that's what got me through. I cannot thank them all enough. Still, the trial date loomed.

The three day trial finally arrived and during this time it was seen for what it was. I was speedily and unanimously found not guilty. The witnesses in court blew the whole thing out of the water, as did the model herself who's statement was 98 per cent different from the one she originally gave to the police. Whilst the relief was immeasurable, that fear will continue for years to come. I still have nightmares; my wife even wakes me up shouting in my sleep. It's going to take me quite a lot of time to get back to some kind of normality. I had a fully clothed shoot about ten days ago with a young girl who wanted to get her portfolio together. Despite others being present, I had to stop it half way through because I simply didn't have the confidence to carry on...

As for the model who accused me, she has never showed any remorse. I've no idea if she has done this before but I viewed her as a nice, innocent person when the reality was she was nothing like that. She said her peace for an hour in court and never came back. She was always supposedly short of money and thinking of moving to America. Perhaps it was just opportunity, perhaps it was planned but people make these allegations for dozens of reasons and many times we never find out what that reason is. I could bring private prosecutions against her and the police, but my pockets are just not that deep.

After the mistakes I have made my working practice has changed. From now on an assistant will always be present on all shoots and sittings. Model release forms are signed and issued and in some circumstances the sitting/shoot will, with permission, be recorded and stored. Of course all of these things should have been in place at the outset; hindsight is a wonderful thing.

If it wasn't for two photographer friends of mine, all of my equipment would have gone in the river. What helped me hugely was the support I had from not just my family, my wife and children were unbelievable, but also from a lot of other people and models that I've worked with.

I am not suggesting for one moment that you should become paranoid or mistrustful, on the contrary. Trust is an important part of any professional relationship, and those relationships are the ones which have helped me through. But good faith can exist within the realms of being careful, and looking back I've certainly come out of it a better person with more of a trusting yet cautious attitude. Most of all, I look forward to my photographic and artistic future, with all these best practice measures now firmly in place. PP

BEST PRACTICE FROM BOB

- Always have someone present no matter what
- Always get a model release form signed, even if it is someone you have worked with before
- If there is any event where you cannot get anybody else present, record the shoot or don't do the job
- If you're working with someone and you feel uneasy, perhaps do a background check, ask other photographers they have worked with or for a CRB if necessary

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

With WWF Wildlife Mobile every conversation you have is a meaningful one!

You see, with WWF Wildlife Mobile, the more you use your phone, the more money you generate to protect the environment. Just two weeks of regular usage on Wildlife Mobile could cover the costs of an anti-poaching patrol for one day, helping to protect Tigers and Rhinos in Nepal.

Wildlife Mobile is the new SIM-only mobile network from WWF that generates money for conservation with every call you make, or text you send, and at no cost to you! It's simple to switch, you can keep your number and you get more than 99% UK wide coverage. So do your bit for nature and join our herd! Order your SIM online today.

Every conversation helps conservation

WWF Wildlife mobile

t:0845 568 0500
www.wildlifemobile.co.uk

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

THE CAMERA ALWAYS LIES

ZACK SECKLER

In the world of ZACK SECKLER'S conceptual photography, reality is given a very different twist. His series, simply titled *Humor*, is at first glance an amusing take on the familiarity of everyday situations. Tom Wilkinson uncovers the methods behind his work and how it questions society with irony

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Seckler's background in documentary photography, and his work as a photojournalist after graduating from the Newhouse School, has trained his eye to a particular way of seeing the world. Speaking to Zack on the phone from New York, he told me how the series came about. "It started with a couple of images that I took while I was working in documentary photography. One of those pictures from the series from the documentary days, as it were, was the picture of a guy in a red jacket walking underneath a tree. I saw that 'moment' happening about a block away – I was on a bus when I saw the tree and was transfixed by its shape and I saw the guy with the red jacket walking so I ran off the bus with my camera and I got there just at the moment when he was walking under it. I reflected on it over a period of time and decided that I wanted to do more of that kind of work, the type that has a serendipitous element to it that elevates an ordinary environment into something extraordinary. I think those concepts really struck me like lightning and I woke up, in a way, to what I really enjoy doing and have enjoyed since then."

Capturing moments of happenchance and exploring the ordinary environment in this way has now developed into a more considered, constructed process for Seckler. Part of the appeal and beauty of photography in the digital age is being able to invent alternative realities, while still grounding them in the very real world of the photograph as fact. "I really like the opportunity you have with the medium of photography. To come up with an idea and create exactly what you want through all the details of the production and then through post-production, Photoshop etc, as opposed to reportage and documentary photography where you're at the whim of what happens in front of you – which can be very frustrating. They are completely different animals; it's almost not fair to compare the two but I love where I am at now. I love being able to have an idea, to go out and create it – that's what I really love doing."

Zack tells me his ideas come from two main directions: "One is sitting in my 'lair' and coming up with ideas, which I do quite a bit. I have a document that is twenty pages long filled with single-line ideas. Frequently I am also inspired by being out and around in New York, or wherever I am, and I will see something happen that will spark something – this happens regularly too. The second is through, say, if it's a rainy day and I can't go outside and for whatever reason I'm not coming up with good ideas – like some kind of writers block – I'll go back and look through my archives. I'll find a background, for example, and I'll say: 'you know what, I could do something with this' and think that it was a nice shot, but what if I had x, y or z happen in the shot instead? I have done that a handful of times."

It's not immediately apparent that some of the work in Zack's 'Humor' series is made largely from composites. He uses great skill in blending the elements in an image to make them look natural and of a cohesive, accessible style. Of course, he doesn't just use Photoshop to combine elements from different images as a gimmick. In order to successfully convey the meaning of the image, there has to be a degree of plausibility about it, and this requires a great deal of skill to be able to visualise a final image that is made up of different parts. "That method can be a lot more time-consuming because I have to take images that have already been shot, and then shoot new objects and composite them without knowing the exact lighting that you need, so it can be really laborious. The image of the lion, this is an example of where I already had the background and used a second shot of a lion that I had taken in another country. The sign was taken somewhere else and I pieced them together like a puzzle. It took a ton of time to make it look seamless and that's the more complicated, less traditional way of doing it."

Using a totally digital workflow, that's what facilitates Zack's creative process. "I use professional DSLRs for the most ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

I really like the opportunity you have with the medium of photography to come up with an idea and create exactly what you want through all the details of the production and then through post-production... ZS

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

part. I sometimes shoot on a Hasselblad but not often – you know, when you're using a Hasselblad you're typically on a tripod, it's not something that's as easy to throw around your neck and shoot this and that. A lot of times just by the necessity of what I'm doing I do like to be more mobile. I'm not the type of guy that just likes to set down a tripod and nail down a composition because a lot of the time I find that I might think I know the best composition for something, but then I'm constantly tweaking it, moving an inch here, an inch there, and sometimes turn around and do it completely differently. With the type of work I do, the DSLR enables that flexibility. In terms of post-production I use Lightroom (I always use the latest versions) for Raw conversion and editing and then I use Photoshop CC for all of the compositing or the grading and so on."

So from humble beginnings – chasing a man down the street to ensure he gets the stranger at just the right moment to be partially obscured by a tree – to more elaborate setups and concepts, you would think that Seckler needs a large team to help realise his visions. "I wouldn't say I have a big team, it depends on the job and it depends on the image. On some images I needed a much larger team than others. It could range from just me to a dozen people, depending on what it is. With the lion image, I did pretty much all of it in Photoshop so that actually required just me. I do all my own retouching, so with most of the production it'll just be the talent, my assistant or assistants depending on the size of the job.

As well as being a full-time professional photographer, Zack is also the editor and publisher of the online photo magazine, *The F-Stop*. In one of his own postings he gives us a fascinating insight into the genesis of one his images. "I didn't know quite what I wanted to do with the image at that point, but I knew I wanted to do something. I also knew I wanted to composite other elements into the image to elevate it beyond a stand-alone shot of the tree and turn it into a more personalised conceptual piece. Needless to say, I got a ton of shots. Lots of shots in this case equalled lots of options. I churned through a bunch of ideas and settled on transforming the existence of fall itself, the changing of the seasons, into a man-made occurrence. It's an over-the-top expression of how much impact us humans have on the environment today."

As well as the complex technical considerations involved in making his images, I suggested to Zack that some of the work, to me, has a darker side to it, laced with irony so asked if this was something he wanted to express alongside the humorous elements? "I would not use the word 'dark' personally, but everyone gets their own interpretation of an image. There are a couple of images, for example the monkey on the tree, that highlight environmental concerns. The first image in the 'Humor' series on my website of the bag in front of the faces was conceptualised with an art director and we were thinking about how it could be a fun image for a litter advertising campaign. I would definitely use the word irony for some of them, and some of them do have that little bit of social, environmental concern, you could put that label on them. But they are not explicitly created for that – to make a statement."

Contrary to this, however, I am of the opinion that this work, especially as a body of work, does make a definite statement. The distorted reality Seckler conjures up makes the viewer realise that the abundant irony in the made-up scenarios he makes is actually based on some kind of truth. The autumnal tree, being vacuumed as if controlling the shedding of leaves is a commentary on how our seemingly natural environment is, as in his own words, a 'man-made occurrence'. Through the humour and irony of this absurdly neurotic situation (one can almost expect this individual to be from some health and safety directive, on orders from the local council authority) we catch a glimpse at just how far us humans could go to take control of our surroundings. From this series I also get a sense of alienation, with some of the protagonists clearly dwarfed by their surroundings or the situations they are placed in. In a sense, he subverts his own lifestyle work while at the same time enriching it with the alternate realities he creates. How clever of Seckler then to present these images titled, and downplayed, as 'humor'.

www.zackseckler.com

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

I would definitely use the word irony for some of them, and some of them do have that little bit of social, environmental concern, you could put that label on them. But they are not explicitly created for that – to make a statement. ZS

Biography: Zack studied at the prestigious Newhouse School and after graduating started off on his photographic journey as a photojournalist, working for newspapers and wire services such as the Associated Press. He gradually transitioned into corporate and advertising work and became a professional photographer in 2003. Zack now works with large corporations supplying innovative lifestyle and advertising imagery and is the winner of several high-profile awards. He also edits his own online photography magazine, *The F-Stop* (www.thefstopmag.com).

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

PHOTOLEAF | photobooks

Professional Service for the Professional Photographer

- Add value and margin by creating photobooks for your clients.
- Showcase your portfolio.
- Single books, event packages or longer runs.
- Lay Flat Seamless Finishing or Standard Bound – bespoke finishing options.
- Bespoke service available.

Visit www.photoleaf.co.uk to download your professional software or call us today on 020 8858 4390 to discuss your requirements.

Please quote '**PROMAG**' to receive 20% off your first order.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

INSIDER KNOWLEDGE

HUGH TURVEY'S photographs transform everyday objects into works of art. Will Roberts finds out about his X-rated technique

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

{WORKING PRO}

Hugh Turvey

Hugh Turvey has a different eye to most other photographers: "The old adage that 'beauty is skin deep' is false," he declares. Whereas others look at the way light plays on surfaces and spaces, how shadows add drama and depth, how a background can transform a picture, this photographer looks at something else – he's looking beyond the surface.

Every object he comes across, he assesses internally – picking it up, to gauge the weight, or crucially, the density. He's trying to predict the shadows on the inside, the structures and shapes which we normally aren't supposed to see; those hidden lines, curves and repetitions which have just as much aesthetic value as anything visible from the outside, but come with the added mystery of the unknown – that extra element of surprise.

An X-ray image after all is essentially a photograph formed using different wavelengths and captured using much more expensive kit. But just as a good photograph has light and dark, so do Hugh Turvey's X-rays. They are minimalist and abstract but also engaging – as well as that all-important aesthetic value, which they have in abundance, they also carry with them an educational quality which sparks our intrigue. After all, who wouldn't want to know what a high heel looks like naked?

His first steps in the industry may come as somewhat of a surprise, given the lucrative vein of photography which Hugh now finds himself mining. He carried out his apprenticeship under rock and roll photographer Gered Mankowitz, who has worked with The Rolling Stones, Kate Bush and Jimi Hendrix to name but a few. For long enough, music photography was the path Hugh was going to follow. He enjoyed the music scene and learnt a lot from Mankowitz. That all changed when a friend from the music industry asked him to help create their album cover for an unsigned band. The friend wanted an X-ray of a broken bone, so Hugh took himself to the Royal Free Hospital to try and find some images. "I went up there and was confronted with buckets and buckets of 17 by 14-inch black and white film which was absolutely stunning quality," says Hugh. "I was taken aback a bit and realised that it was photography, but all they were doing is using a different light source... It's a non-visible light source but the image capture, the chemicals, the way of processing, the way you can manipulate and play around with an image is everything that I had learnt in the dark room while processing images of Hendrix and The Rolling Stones."

Hugh was given access to the recycling bin, where X-rays which had poor exposure were left – he took a couple to use for the album cover but was already thinking up methods of using X-rays artistically. "I'm very much about the technical aspect of photography. I very much like the mechanical process and the machinery that is involved so this was just an evolution of that curiosity and interest," he says.

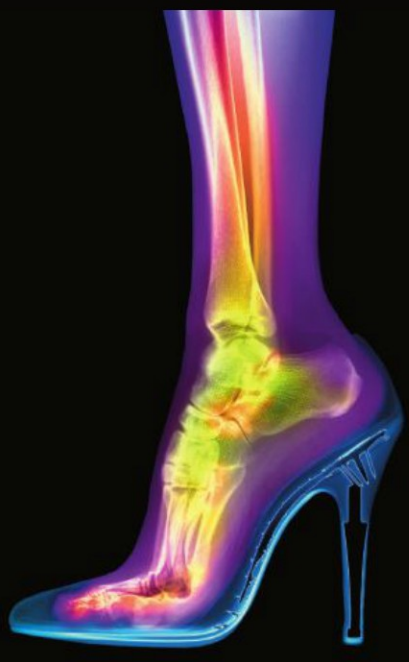
His work now varies from commercial assignments to work with the British Institute of Radiology, where he is artist in residence. As such, often what he chooses to photograph is dictated by his client. "The commercial client has an aspiration for something in line with a product," Hugh explains. "I explore whatever concept that campaign is looking for, revealing it with X-rays – that's a tailoring process. But a lot of curiosity comes out of those jobs because you're having to push your technical aspect further and further. Out of that comes a new way of looking at objects." Hugh has a storage facility, containing objects which he thinks could look good as an X-ray. They are unusual shapes, things which may be interesting inside or things which need a specialist piece of equipment to view. There's a 1960s compressor which looks like 'a small rocket', a small thermometer designed for testing the temperature of cooking meat – "I bought that years ago," says Hugh – an American football helmet, toasters, old heating units, hats, shoes and pieces of clothing. So many that the storage unit could be mistaken for a rather lame garage sale – but for Hugh it's a rich source of raw material.

Some objects, however, don't work as X-Ray models, Hugh explains: "Unlike photography, you don't think of objects in terms of their reflective surface – you think of them in terms of density – that's the main switch in thought process. Anything that has a weight to it or a liquid content to it also has a density to it and that density, depending on how it is distributed around the object, will record a solid lump and not render a nice image. The technical challenge for me is to find a way around that."

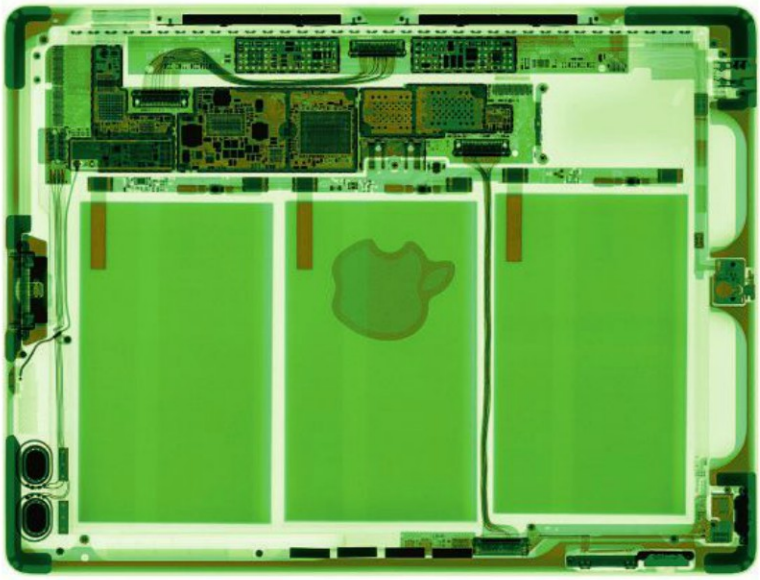
Through trial and error, Hugh has devised ways to make the most of images which would otherwise be ugly under X-ray. Fruit is essentially a large mass of liquid, but Hugh discovered that by drying it out a little to reduce the liquid content, a higher amount of definition is achieved. ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Unlike photography, you don't think of objects in terms of their reflective surface – you think of them in terms of density – that's the main switch in thought process... The technical challenge for me is to work a way around that. HT



Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002



LIVE X-RAY

Hugh has plans for an interactive, live exhibition which focuses on the issue of privacy and the invasive side of X-ray. He says: "I'm slightly apprehensive about the future and the amount of X-ray that is being used in security gates in Customs. There has been a big outcry in the States with full-body X-rays. It's low dosage, but there is an interesting aspect to it in terms of the invasion of privacy." Visitors to the exhibition will be X-rayed upon arrival, with the results being shown in the gallery almost instantly. "We might plant a few people in there with something really quite interesting in their bag or wearing something over the top or naughty," says Hugh. "Then, as the audience, you have to work out who it is."

He'll also combine images taken with pieces of equipment together, layering a normal photograph or an MRI scan on top of an X-ray image to add more detail. There are more crude tricks up his sleeve – the best way to X-ray a car, he found out, is to cut it in half, thus halving the density of it.

Hugh still works with film when making his X-ray images, and the process is remarkably similar to the way film photographs are processed. "The main difference from photography is that the frequency of X-ray has the ability to pass through objects," he explains. "I regulate the energy to each object and each object has different densities, so the energy will pass through some of the thinner density quicker than it will a more solid density.

After years of X-raying, Hugh now finds himself able to visualise objects as if they were under X-ray, saving himself time and money. He likes using older objects and technology, saying that they X-ray much better as not only are they chunkier, but they are generally much prettier internally.

But modern technology has the capacity to surprise. While working on an app aimed at introducing children to the basics of radiology, Hugh passed an iPad through the X-ray, only to find that the battery had been purposefully re-arranged by the device's designers to make the Apple logo visible. "I thought that was a fantastic example of brand awareness," he says. "iPads will be going through airport security all over the world and the logo will be showing through every single time."

Some parts of Hugh's work are no different to other photographers'. While some have to hire models or rent studio space, he has to fork out to use the specialist equipment. His work requires a clear vision of the kind of image he wants to create prior to the shoot. There is also a hefty post-production element to his workflow – adding colour, layers and correcting imperfections. Shooting on film, he is often left with scratches or marks on the image which need to be corrected digitally – a time consuming process when the X-rays are shot at a 1:1 ratio. While his pictures are often of small objects, larger items, such as motorbikes, have been given the X-ray treatment too. In this instance, dozens of pictures were stitched together to make one huge photograph several gigabytes in size.

What Hugh has done, through his commercial work and through his role with the Institute of Radiology, is push the aesthetic quality of X-ray and to demystify something which many of us only come into close contact with in hospitals or airports.

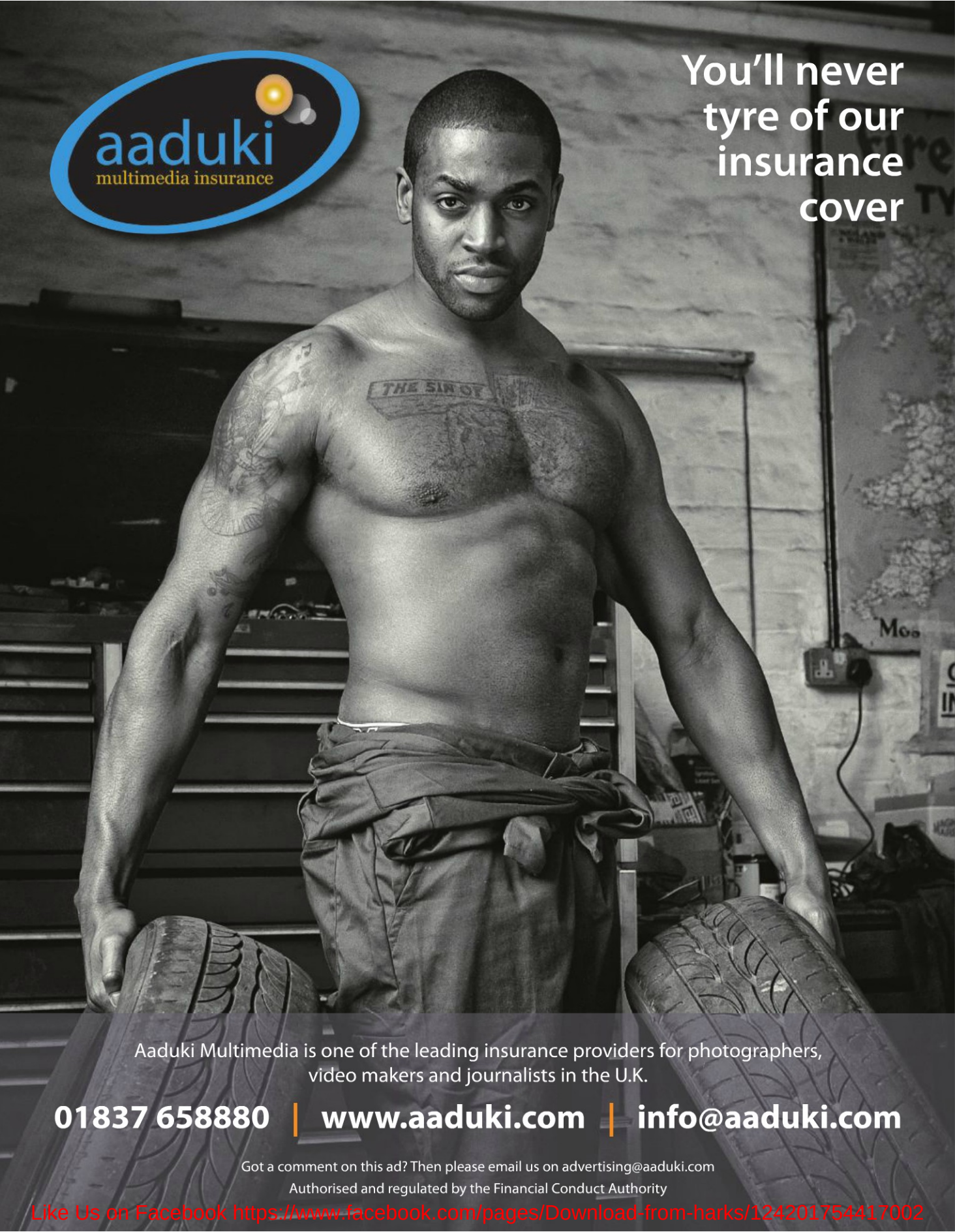
Some of his work is currently touring hospitals around the South West of England – allowing the photographs to act as a bridge between medical professional and patient. But crucially Hugh Turvey's work has managed to make the usual, the everyday and even the mundane seem exciting, unusual and absorbing – something which photographers of all genres yearn for.

www.x-rayartist.com
Hugh Turvey will hold an exhibition in London's Oxo Tower from 11-24 February 2014.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

The main difference from photography is that the frequency of X-ray has the ability to pass through objects... I regulate the energy to each object and each object has different densities, so the energy will pass through some of the thinner density quicker than it will a more solid density. HT

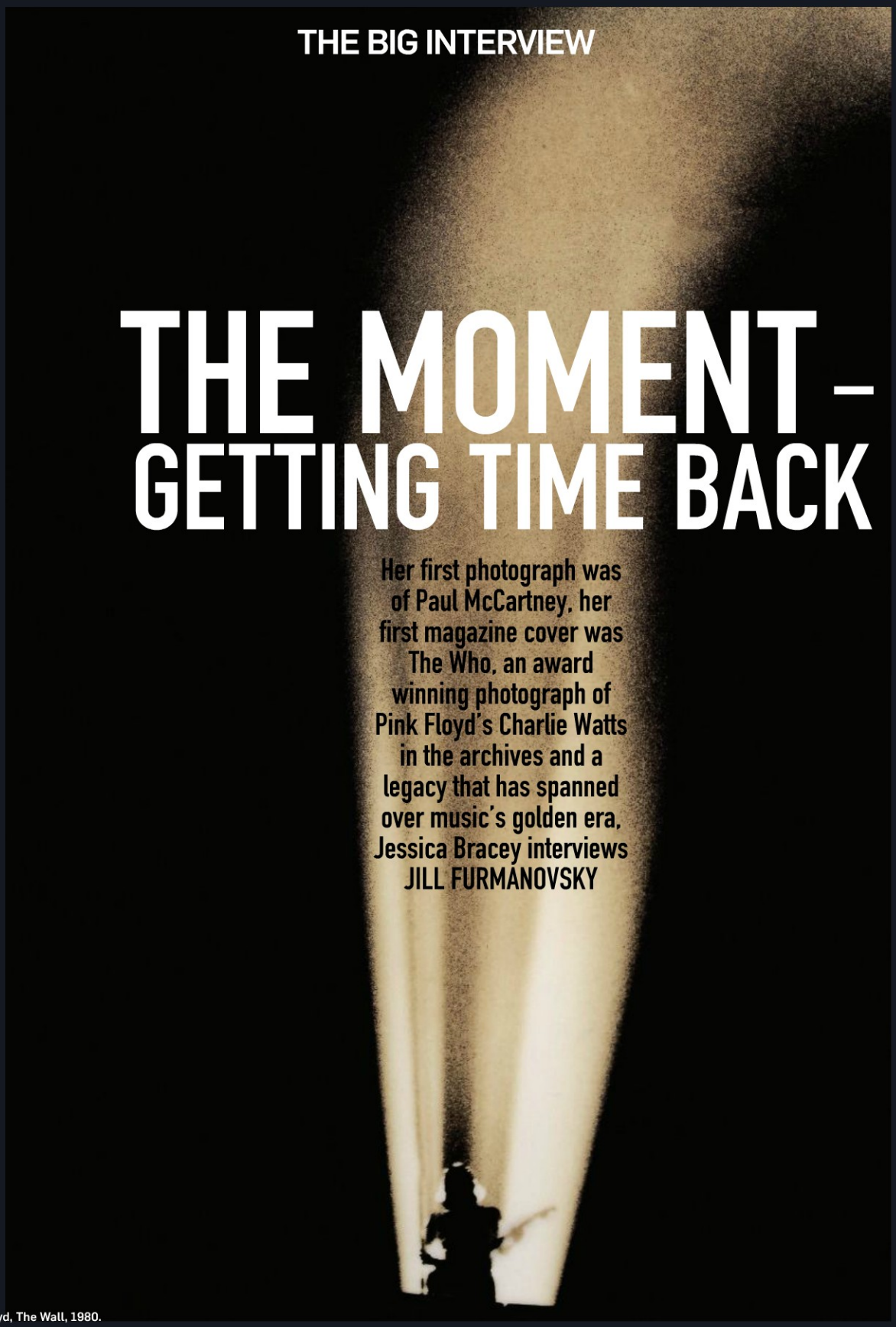
Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002



Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

THE MOMENT – GETTING TIME BACK

Her first photograph was of Paul McCartney, her first magazine cover was The Who, an award winning photograph of Pink Floyd's Charlie Watts in the archives and a legacy that has spanned over music's golden era, Jessica Bracey interviews JILL FURMANOVSKY



JILL FURMANOVSKY

Pink Floyd, The Wall, 1980.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

If you could list off rock 'n' roll's hall of fame alumni, you can bet your bottom dollar that veteran music photographer Jill Furmanovsky has flashed that golden access-all-areas pass and glided her camera through their dressing room doors. Now surrounded by 35 years worth of boxes of negatives in her London studio, she presents a vision of what the music scene is to my inner fan girl who only dreams of seeing the icons in their prime. As for Jill, not only did she ride through the decades, she captured those momentous blood, sweat and beer shots that personify the genre.

Emigrating to London at the age of 11 with her family, the native Zimbabwean didn't know what she was letting herself into at the hype of the swinging 60s. A time when music and fashion was at its peak and set the standards for culture and photography, she witnessed those pivotal music moments, recognised for years to come. "I was horrified to move to the big city. I was miserable for a while but it was the mid sixties and The Beatles had taken off, so that was a kind of compensation – being around at that time – but it was a big shock." With photography in her blood, as her father was a keen snapper with a home darkroom, it was her immersion into being a music follower that scored her first photograph of none other than Paul McCartney at the age of 14 on a Kodak Instamatic. "*The Beatles* magazine always had great photography and also published where they lived. So I was outside Paul's house and photographed him with my two school friends. The interesting thing was that I didn't want to be in the picture." Instead of placing herself in that fan shot with her idol, it was Jill's shyness that took her behind the camera and later propelled her beyond the crowd.

Being amidst this evolution as the new kid in town was quite the culture shock for Jill, but she soon found her feet right at the doorstep of the now prestigious Central Saint Martins College, London, in which her craft across the arts flourished. But was the institution that has produced names such as Stella McCartney, Pierce Brosnan and Sir Peter Blake as cool then as it is now? "Yeah, one of the intriguing things about art school in this country, and it had to be spotted by foreigners to see, is the strong connection between art school and rock and roll. In fact it's quite extraordinary. John Lennon, Roxy Music, they all went to art school so I thought well if they went then it would be a good idea to go," she says about following in the footsteps of her musical icons. "The great thing about art school then is that you didn't need good grades, you just needed a good portfolio and you got in on the strength of your creativity as an artist," Jill praises the system before the strain of academia, starting off with a textiles course that soon became inferior to her fondness of photography.

As Cartier-Bresson and Don McCullin – once a visiting lecturer – stood as her icons, Jill's film preference not only lay in the footsteps of black and white imagery, it was logistics too. "Colour was very haphazard in those days as transparencies were very unforgiving if you got the exposure wrong, especially for what I ended up doing in music, and black and white film was much cheaper."

A jack of all trades going from textiles to drawing and graphic design, it was the organic interest from her father and camera face to hide her shyness that sealed her fate following a two week photography course at college. "We were all given a Pentax Spotmatic and a roll of film, I took two or three fantastically good shots at the Billingsgate market, I gained a confidence at that time and was asking tramps if I could take their picture for 10p, it was a revelation, and it was the week after that I got my job at the rainbow theatre."

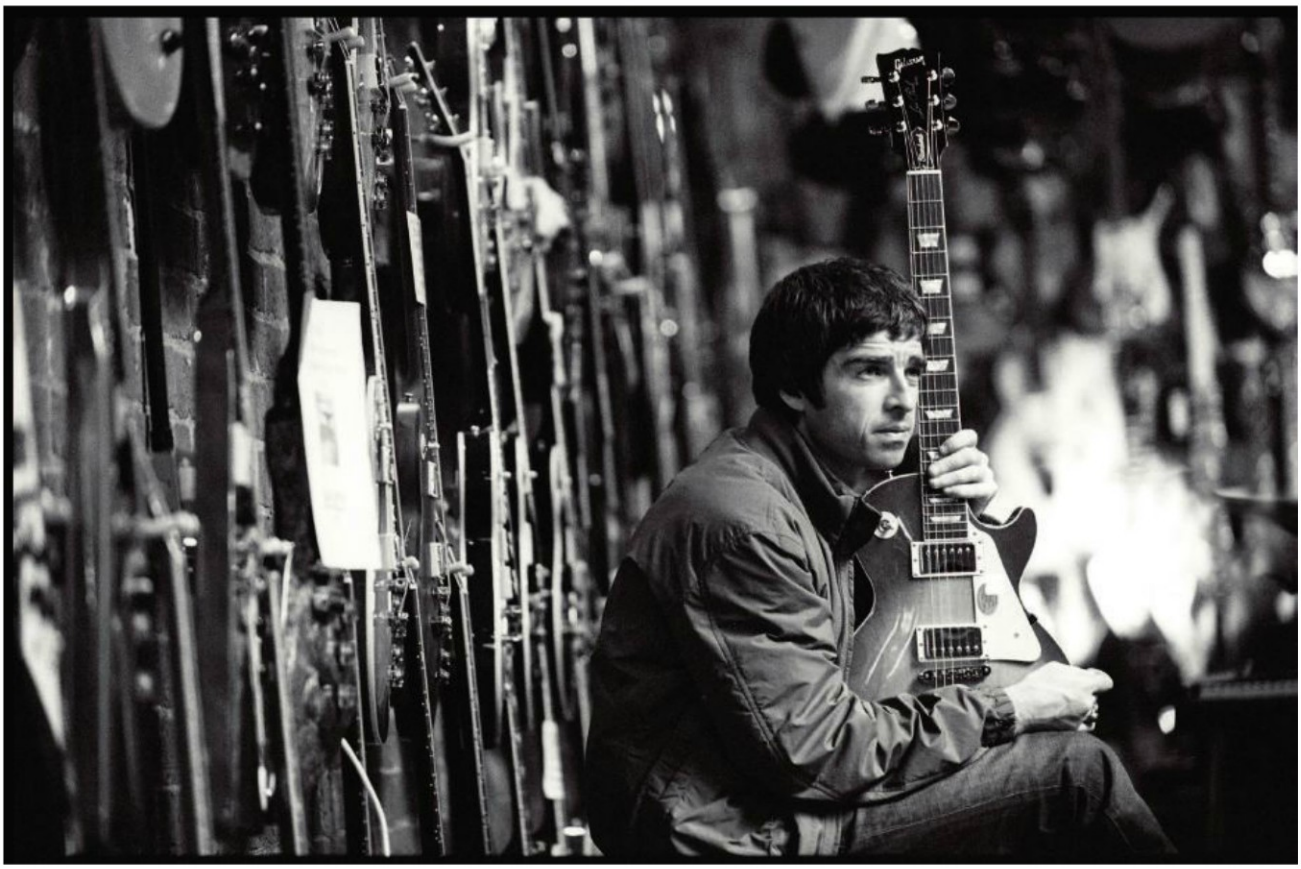
FLYING COLOURS AT THE RAINBOW THEATRE

"I always wanted to get involved with music and at first I didn't know how to do that. On the Friday night of the first week of the photography course I went to the Rainbow Theatre to see Yes with a borrowed camera. We were on the top floor balcony and I noticed that there were some photographers near the stage, started shooting and thought 'do you know what? I'd be better down there'. So I marched through the crowd with this professional-looking camera and nobody stopped me. At the end of the gig I was so ecstatic and as everyone was packing away one of the photographers asked if I was a professional? I replied "Yeah", and he said "Oh, well, that's good, I work here but I'm going off to make a film and need a replacement, would that be of interest to you?" Jill reminisced replying in a cool, nonchalant tone following her brave move to be one of the pack at the age of 18. With little experience but a heavy weight on her shoulders that golden pass that took her backstage with the biggest bands in the world. And although this new job took prominence it was her stint at art school that provided her with the facilities and mentorship she needed. "There was no money in it because they were all hippies. But I was a huge Pink Floyd fan and they were rehearsing in there two weeks later and I was beside myself; I couldn't string two words together. They were very quiet, they didn't encourage photographs but because I was young they probably thought I was harmless."

Having lost that initial buzz of being backstage at The Rainbow ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Above, clockwise: Serge and Tom from Kasabian, 2005; Noel Gallagher, Guitar Shop, 2007 ; BB King, 1973. Opposite page: Michael Jackson, 1972.

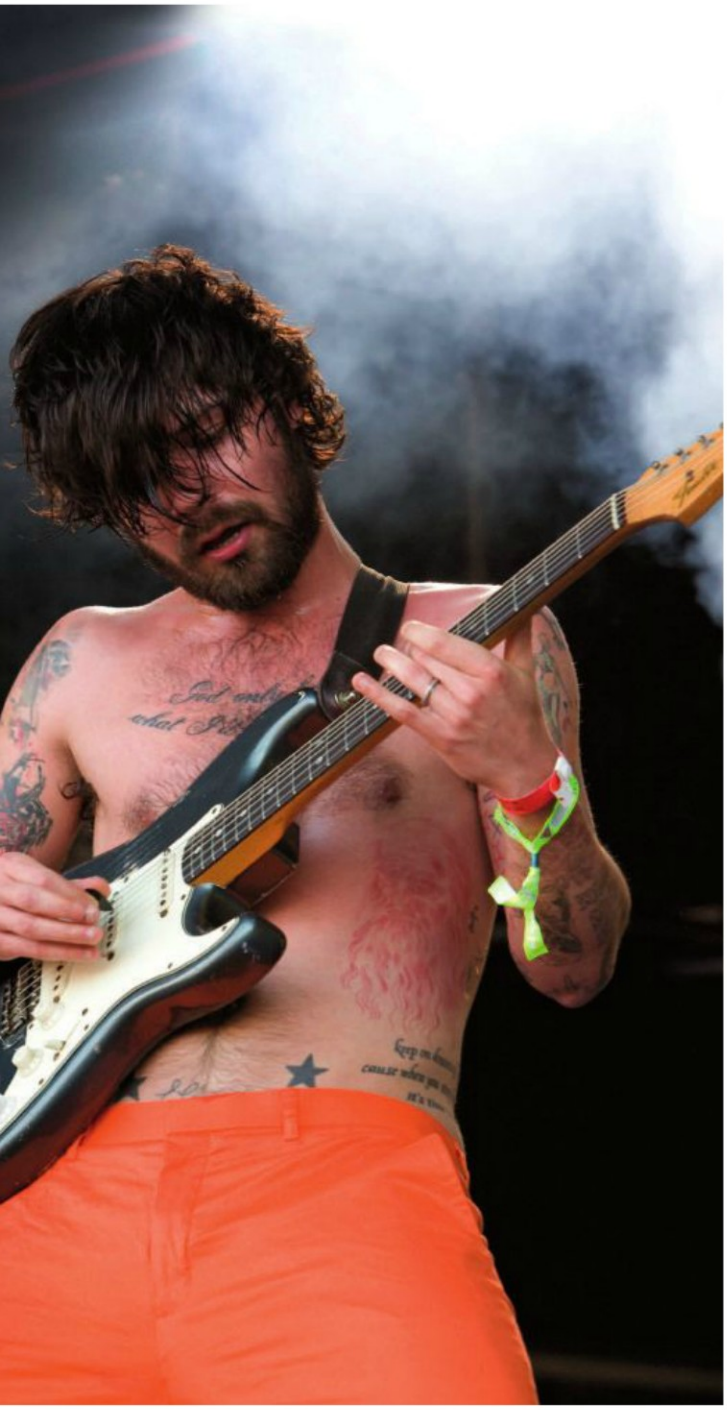


Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

I had a shot of The Who on the cover of *Melody Maker*, and I didn't even know it – I spotted it across the road from college. It was my first one so I was beside myself. My bloody photo was on the newsstand! The worst thing was that it didn't have a credit. Ray Colman, who was the editor, said 'You'll get one when you deserve one'. Whether that was him protecting the photographers' territory or they forgot, but for me it was awful that I didn't get a credit. JF

Biffy Clyro singer Simon Neil, Glastonbury 2011. Opposite: Liam Gallagher and U2's Bono, 1996.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002



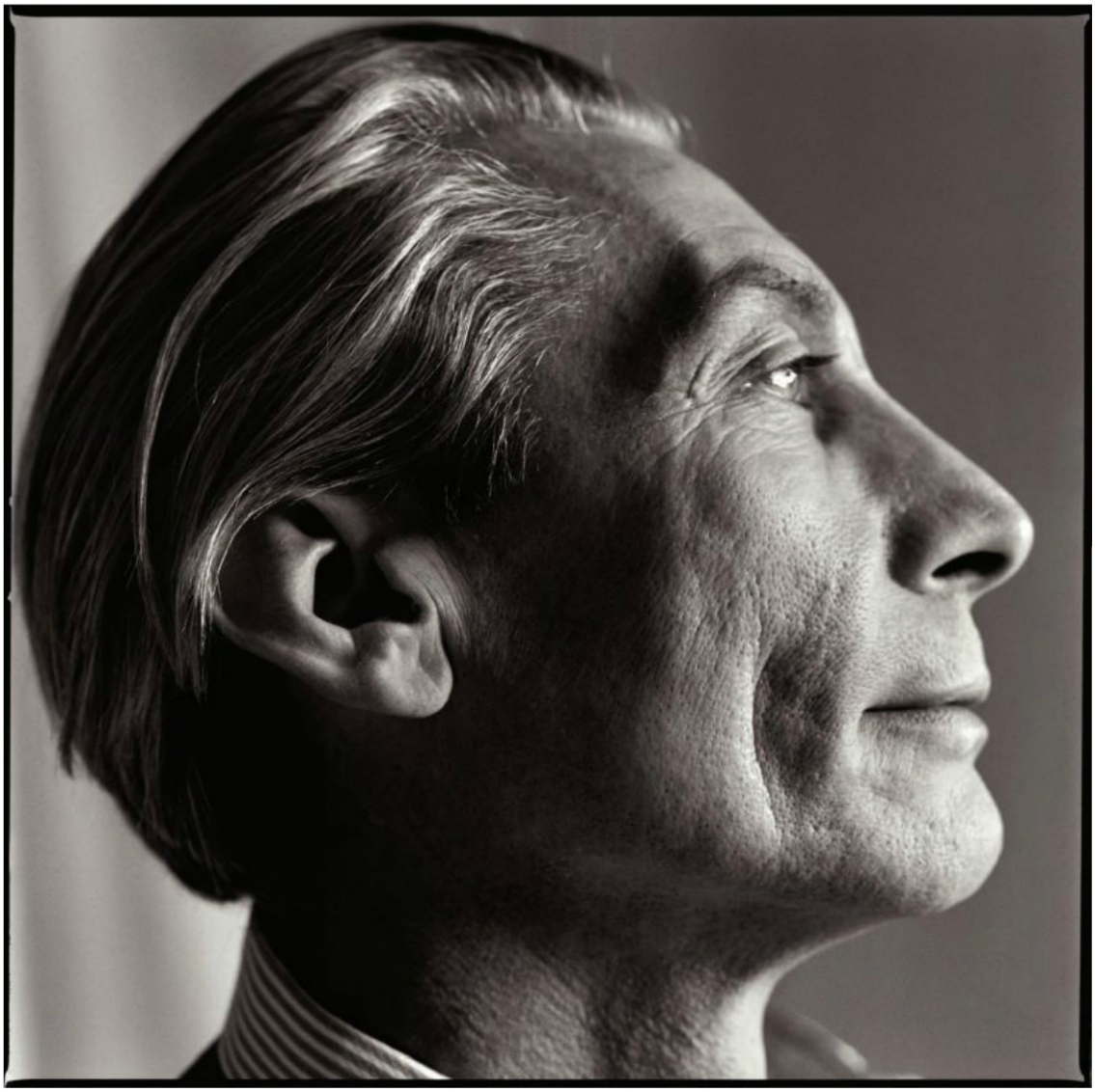
Theatre where she made her way through crowds of male photographers, Jill pushed her luck at a gig headlined by Mr Stardust himself, where she realised how competitive the market was for those one-time-only moments could be: "I went to a David Bowie gig and they said strictly no photography, I thought well stuff that I've got a pass that says I can. So went as normal, started shooting and a bodyguard jumped on me, took the camera off me and ripped out the film. I never shot David Bowie after that which was a real shame. Later in life Mick Rock, a photographer who is now a friend of mine, said that it was him who put the ban on because he didn't want any other competition."

MORE THAN A GIG PHOTOGRAPHER

Snowballing through rolls of film of rock and roll bands as publicity shots for The Rainbow Theatre, a barrier that Jill faced was her technical abilities: "At that time I was still quite insecure of my work and didn't really show it around. I didn't have great equipment for starters – the Pentax was alright, I was working with cheap cameras with not very fast lenses just winging it. I made a lot of mistakes in the darkroom, the college chemicals were old, I needed to go up a level," Jill admits, but there was a bigger barrier on the horizon. "The press was all male dominated, however photographers, such as *Melody Makers'* Barry Wentzell, were really encouraging and a great influence. But there was this one guy that elbowed me out of the way. It was quite a challenge, but not so much with the bands," she says about the gender inequalities at the time as a female photographer in a male media world. "I had a shot of The Who on the cover of *Melody Maker*, and I didn't even know it – I spotted it across the road from college. It was my first one so I was beside myself. My bloody photo was on the newsstand! The worst thing was that it didn't have a credit. Ray Colman, who was the editor, said 'You'll get one when you deserve one'. Whether that was him protecting the photographers' territory or they forgot, but for me it was awful that I didn't get a credit." Terrified at only 19 of even approaching a macho editor, Jill remembers feeling inferior to others' work, but soon made her mark in the big three; *Melody Maker, Sounds* and *NME*. "I was never a staff photographer like Pennie Smith; I was lucky that I got away with working for so many whilst also juggling college work – who soon realised that I wasn't turning up ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

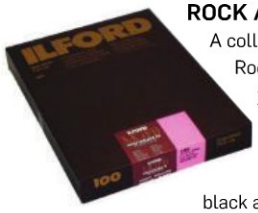


Charlie Watt, The Rolling Stones, 1991. This picture, taken for *Q Magazine*, was only used small on the contents page. Felling it was worthy of more, I entered it into the *Observer*'s Jane Bown Portrait Award and won first prize in 1992. The prize money and acclaim were especially welcome that year because I was going through a very difficult time, financially and otherwise. Things were so bad I was considering giving up my studio and possibly my career, but the award and a hand-written letter of congratulations from Charlie gave me the strength the carry on. Representing the bedrock of rock, Charlie Watts has aged immaculately.

to college much. It was the business side that was difficult, negotiating fees and credits," she says.

It wasn't until 1974, three years after shooting live gigs, brushing past the likes of Led Zeppelin and James Brown, that Jill made her transition into personal portraits of the stars. "One of *Melody Makers*' photographers was ill and there was a chance to shoot Stevie Wonder in a hotel – I was terrified. I had the live stuff sussed but shooting in poor lighting and in an unfamiliar situation, I just didn't know what to do. I got through it, the pictures were alright but the extraordinary thing I realised was that he was human. I was overwhelmed more by his blindness than his greatness as an artist." From then on Jill became more familiar with the unnatural scenario, but it took time. "In the 70s journalists were king, we were just snappers. It wasn't until the 80s when photographers and writers worked as a team and were bigger names than the bands, and time was actually given to take pictures. The press realised that it's better to have good pictures than a good interview, but that's when the ▸

ROCK ARCHIVE PRINTS



A collection of rock history's most iconic images, Rock Archive founded by Jill Furmanovsky 15 years ago prints, distributes and exhibits photographs across the world to music enthusiasts. Calling upon the legacy of Ilford's products for the darkroom, Jill's black and white collection is printed on Ilford Fibre-Based Warmtone paper. Other variations that present premium results are the Ilford Galerie Gold Fibre Silk and the TIPA award winning Gold Mono Silk for its stunning monochrome finish produced on inkjet printers. To see more of the collection go to **www.rockarchive.com**

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

challenges arose because you had to talk to artists like Bob Marley and tell them what to do; it didn't come easy to me."

With images of Bob Marley and Amy Winehouse adorning the walls of her London studio, it can be an emotional sentiment looking at the faces of those who have, sadly, passed away. "There's rather a lot of them, you kind of get used to it. Some die old, some die young. It's like losing a member of your family. You retain an essence of them and their photograph will trigger that for you; photography is a lot about holding on. But in a funny sort of way I don't think I hold on, I was just there to take the picture."

THE BRIT POP DAYS

Compiling a photographic memoir of those that have come and gone, Jill strived to shoot a band to close the final capture of *The Moment* – a book which had been 25 years in the making yet faced 13 years of publication rejections – in 1994 the Brit Pop brothers Oasis held the answer and produced some of her most iconic images to date.

"*The Moment* is a somewhat career biography of my life starting from The Beatles to... what? Oasis were good because they were doing well and had that Beatles air about them. I thought the significance of that would be a perfect end to the book. Diane Arbus was a big influence for me when shooting Oasis because she showed how weird families were, and that's the brothers. That's what gave them that edge," Jill says about headhunting and working with the band. "I went to one of their gigs in 1994 and they were very respectful because I had worked with all their heroes. Shot the gig, sent them they pictures, they loved them and said come work with us. That was the beginning of the next stage in my career and Oasis were the crossover moment for digital photography." In 1997 Jill hosted a forward-thinking multi-media exhibition in The Roundhouse, London, at the peak of Oasis' success, and had the likes of Olympus, Epson and Levi jump on board to sponsor. "I was ambitious and wanted to do more than a dull exhibition, something spectacular. We filled The Roundhouse full of Oasis shots, some 80 feet high. There were films, projections, we had a website and a photo booth too shooting on the first digital consumer camera that Olympus were launching, and we told people how and what the photographs were printed on. Sadly it wasn't reviewed by the real photography press because people were fed up of seeing Oasis shots, which was a real shame but it was totally revolutionary."

Not actually shooting digital until 2005 because of the higher-quality of film, pixel count and the lag of the shutter for gig photography, Jill dabbled in Photoshop the year of the exhibition. Drawing upon influences of David Hockney from back in her college days, Jill's creativity has always shone through, pushing the boundaries of what can be achieved. "This one went around the world," she says showing me a Hockney-style print of Oasis in the recording studio with individual prints stuck together. "Even though it's a still, it's really about movement because time lapses through the image. I've tried directing films before and it wasn't for me. Digital technology enables you to move things around, just like Picasso," she says and then continues, "I now shoot on a Canon 5D Mark III, it's not a question of preference for film or digital it's that time is of the essence."

ARCHIVING THE AGES OF ROCK

Flicking through the pages of *The Moment*, what's the one image Jill believes she is best known for? "I'd say it would be the Charlie Watts shot because it won the Observer's (Jane Bown) Portrait award, but then again the Oasis shots are popular too. It depends on the fan really. I loved Pink Floyd, but I don't think I shot my best pictures with them because I was too inexperienced. They were quite difficult to work with but I'm thrilled that I worked with them for so long. I think I did very good work with Oasis, really good, I was at my peak. They were a very good subject as a body of photography I'd say that was my best. If you give a band the images I think it's the best way to work with them, because you get to understand what they want and like. Oasis were the band that gave me the best feedback," Jill says about the bands behind her body of work.

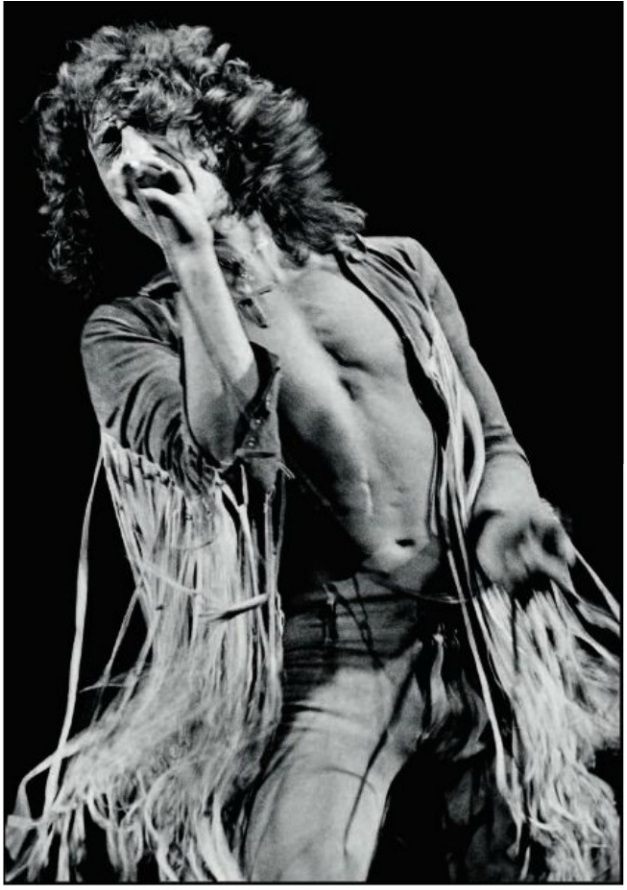
Negotiating with managers, and even to this day sending fan emails to new musicians on her radar, Jill has seen the industry change, presenting new challenges for photographers. "Bands are more media trained than what they used to be, it's a different game now. The rock 'n' roll era is coming to an end; it will die with the people who started it – the musicians and photographers – just like the impressionist art era." That's why Jill took the initiative to preserve music's history by founding Rock Archive 15 years ago – a collective of photographers whose work has documented the heyday of music. "I think it's really important for British culture that Rock Archive survives. The problem in this country is that there isn't that respect and heritage that there ought to be, especially with music. It's only been in the last five years that it's gone up a level; it's coming in a wave now that's almost unstoppable. But where am I supposed to put Rock Archive? What am I doing with it? It is a commercial thing – although it doesn't make much money – but it's a collection of great rock 'n' roll photography. I think it should have a home in London. What I would like is for someone to buy Abbey Road and put Rock Archive in there."

While her wishes for the future lie in preserving her precious images, Jill still shoots for a handful of her previous clients, but takes on new talent too; her most recent shoot was with young band The Strypes. "They wanted me to do their album sleeve and I was thrilled – they're 17 and I'm 60! But at the moment I don't have any other bands lined up because I've got too many other things to do. If I can get some time back I would love to do another book and also I'm very interested in miscellaneous personally because all the great photographers – like Richard Avedon and Don McCullin – they were shooting commercially and they were shooting for themselves, and if you shoot well you'll be shooting personal pictures too. I think I'll run out of time before I run out of ideas." PP

www.jillfurmanovsky.com

***The Moment* documents Jill Furmanovsky's work from 1970-1995 and is available now.**

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002



Above, clockwise: Mick Jagger Glastonbury, 2013; Stevie Wonder, 1974; Tommy from The Who, 1972. Opposite page: Pink Floyd at Abbey Road, 1975.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

More stability, more control, more value for money

New Benro Video & Bird Watching Tripod Kits.

Benro video & bird watching tripod kits are manufactured from high quality machined aluminium alloy with magnesium alloy castings, so although lightweight they are also tough and reliable.

There are three models available, all supplied complete with matching fluid heads, 15 degree levelling centre column and quick flip lock leg system. These unique features make them ideal for nature and wildlife photography or bird watching with video cameras or spotting scopes. All kits come complete with spiked feet and fitted bag.

All Benro tripods come with a five year warranty. Visit **www.kenro.co.uk** for more information and stockist details.

BENRO

Kenro

Supplying the photographic industry for over 40 years
Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH
t: 01793 615836 **f:** 01793 530108 **e:** sales@kenro.co.uk

www.kenro.co.uk
Follow us on Twitter
Like us on Facebook

40 YEARS OF Kenro

Shoot more without overheating

Nissin
The art of light

Introducing the MG8000 Extreme flashgun from Nissin - featuring the world's highest "machine gun" strobe.

Nissin has developed a new ceramic insulation and a unique quartz-based flash tube to ensure the unit remains cool even under extreme usage.

The MG8000 produces over 1,000 full flashes without fear of overheating, more than three times that of a standard flash. It also boasts an impressive recycle time of just three seconds for the first 200 shots, and then five to seven seconds for subsequent frames.

Visit **www.kenro.co.uk** for further information

Quartz Tube Design | PS 8 Power Pack Available | E-TTL/ E-TTL II Canon | i-TTL Nikon

MG8000 EXTREME

Kenro

Supplying the photographic industry for over 40 years
Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH
t: 01793 615836 **f:** 01793 530108 **e:** sales@kenro.co.uk

www.kenro.co.uk
Follow us on Twitter
Like us on Facebook

40 YEARS OF Kenro

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Flash!

Do you have what it takes?

In the second of *PP*'s series on our friendly competition between business partners James Rouse and Ross Harvey and their Canon Vs Nikon challenge, Boo Marshall talks to them about flashing, and whether – and how – either system is better, both on- and off-camera

When James and Ross arrived for this month's chat about flash, they walked into three major domestic challenges they were really not expecting; ones which threatened to sabotage the interview from the start, but unexpectedly, ones which saw their competitive streak out in force along with their ability to work seamlessly together as a team when needed. The challenges, which included assembling a cast iron bed frame, disposing of a dead mouse and removing a tick from a dog, were dealt with and we were finally able to get round the table and talk flash. Originally, we'd all agreed it would be a competition over whether Nikon or Canon was the winner in the off-camera flash (OCF) stakes – but we soon realised that because both photographers use on- and off-camera flash depending on creativity, necessity or timing, we decided we would look at the flash systems in general. ▸

Their wedding tool boxes contain the following:

JAMES: Canon. 3 x 600 EXRTs, 1 x ST E3RT (speedlight transmitter), various stands, Gorillapods, a softbox, reflective umbrellas and gels.

ROSS: Nikon. 3 x SB900s, Phottix Odins, various stands, Manfrotto Nano stand (great for destination weddings), Gorillapods, a softbox and umbrellas.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Photographers I know are always interested in looking at other photographers' uses of flash, particularly to create effects at weddings. As James and Ross both have some cracking portfolio examples I was really interested to know if their clients are aware of flash to create an effect and whether that's something they approach either of the boys for when booking them.

"To be honest," Ross says, "I would say that only one tenth of my clients are aware of OCF techniques or styles, and would recognise the difference between photographs where they've been used. A slightly higher number might be prompted to ask what is different about a photograph where OCF has been used, to one where it hasn't. But in the main, it's not something that non-photographers pick up on."

Both photographers will look to use OCF for particular shots. "The first dance is a prime example of when we'd use OCF," James says, "or where I want to get a low light portrait shot and have a specific style and look to it." Other key moments where the boys turn to OCF include speeches, particularly if they are late in the day, or "if there is a cracking sunset."

Both firmly maintain that OCF is about the sky, or necessity. "If ambient light becomes limiting both in terms of depth and contrast," Ross explains, "both of us will get the OCF kit out." But equally, for a creative shot where the sky would provide a stunning backdrop, "we'll always use OCF creatively for that context."

With reference to the different brands, we had a good look at the flash

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

units to determine what physical differences there are. At first glance, there are very few. Both brands are completely weatherproof. Both are infrared. The Canon units have radio triggers built in, but the Nikon units do not.

"To be completely honest," Ross says, "the SB900s overheat ridiculously. So Nikon's newer units, the SB910, fix that overheating issue. However, I haven't bought them because I'm hoping Nikon will release a new flash head with an internal radio trigger as Canon do."

However, despite this deficiency in the Nikon team, Ross refuses to see that as a significant minus point for his creative lighting system. "That's why I have the Phottix Odins," he grins. "Like James I started with Pocket Wizard Plus lls, which were bloody brilliant and rock solid. They dominated the market in terms of a reliable triggering system for some time. I eventually upgraded to Pocket Wizard Flex TT5's, which turned out to be unreliable and intermittent in performance. I then bought the Phottix Oddins, which like the original Pocket Wizards, are rock solid."

"So," I said, "because Nikon don't build in a radio trigger, that's a negative because you have to have Odins." "No," Ross replies. "The Odins do exactly what the 600 EX's and Flex TT5's do. I have complete remote control over the flash heads."

"I disagree!" James interjects. "It is a negative because it means you are carrying around more stuff and keeping it charged!"

Okay, so to move on. I know that a video light is not strictly speaking OCF, but as a distance light unit, I wondered if either photographer ever makes use of them – but again they speak as a team when they both say "No".

"They're far too intrusive," James says. "To have a constant, bright light facing your clients or their wedding guests is not something I want to inflict at a party."

Ross is in total agreement. "Not only is the light constant, but there's too much glare from a video light. And you can't drag the shutter efficiently if you use one."

Now, 'dragging the shutter' is something that I have known for a while is a favourite trick of both Ross and James. "To be honest," Ross says, "it's the most often asked question I get in my emails from other photographers. How do you do that?"

"There isn't any formula to it," says James. "It's all to do with understanding the light and how to balance it. Being creative with both on- and off-camera flash for a lot of people seems like rocket science but really once the fundamentals are grasped playing with different ideas and concepts it's dead easy. We both get pleasure from helping people in one-to-one sessions and will be starting to put together training sessions for larger groups later in the year once the wedding season has calmed down."

"It is so, so important," Ross stresses, "for every photographer to understand that their flash unit, whether Canon or Nikon, is capable of some very advanced tricks. If any photographer learns to use their flash unit to its full capacity, they'll be giving themselves some super additional ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

For further information on the Winter OCF Workshop to be run by Ross & James, please email James Rouse at email@jamesrouse.com or Ross Harvey at hello@rossharvey.com

powers in their tool bag." The Double David Bowie picture, which illustrates an advanced trick, is something that Ross and James have written into their winter workshops.

"So what about E-TTL?" I ask. "I know so many photographers who just advise, 'put your flash onto E-TTL' is that something you do, or will you always use an advanced feature of your flash?"

Ross laughs. "I use my flash on TTL, with the camera on manual, for on-camera flash dance floor shots. I opt for something special and more creative for the first dance, but the general dancing and partying that takes place in the evening of a wedding? Nikon's TTL system has been flawless!"

Just as a final gesture, I shake out the batteries in James' 600 EXRT. They were 2400mAh hybrids that hold onto their charge for longer than typical. "They always work fine, anything around the 2500mAh range should give you more than enough juice," James says. "Paired with a decent battery charger that properly conditions your batteries you'll get plenty of use out of them. I make sure they are fully charged for each wedding, but because I very rarely use my flash on full power. I haven't had a problem with the flash recharging between shots." Ross unsurprisingly uses the same batteries both in brand and type. "We both work solo, so when using flash and changing from OCF to on-camera, we have to work very swiftly. Neither the batteries nor Canon's in-built radio triggers or the Odins let either of us down."

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

The end result is that when it comes to flash units, both of my usually very competitive companions were unusually, almost, completely as one. I say almost because James, after a long pause to think says: "My own thoughts are that the convenience offered by not having to use separate triggers gives the Canon flash system the edge. It's less equipment to lug about and keep charged up. Nikon won't be far behind I'm sure. However, the Nikons, when paired with a reliable intelligent triggering system, are capable of producing exactly the same results." PP

Paired with a decent battery charger that properly conditions your batteries you'll get plenty of use out of them. I make sure they are fully charged for each wedding, but because I very rarely use my flash on full power... James (Canon user)

We both work solo, so when using flash and changing from OCF to on-camera, we have to work very swiftly. Neither the batteries, nor Canon's in-built radio triggers or the Oddins let either of us down. Ross (Nikon user)

www.jamesrouse.com
www.rossharvey.com

Next month the boys will be turning their attention to focusing. And I have a feeling already that the balance of the brands will really start to tip one way or another. Tweet your words of encouragement to @RossHarvey and @JamesRousePhoto and don't forget to include us too – @prophotomag

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Ask the experts at
londoncameraexchange

Southampton
DigitalSuperstore

WELCOME · PART EXCHANGE WELCOME · PART EXCHANGE

11 CIVIC CENTRE RD, SOUTHAMPTON SO14 7FJ

Canon Professional Imaging Partner

CANON EOS PROFESSIONAL CENTRE

CANON EOS PRO HIRE available – phone or call in for latest stock/price details.

WE PAY CASH for good quality camera equipment visit your local LCE store now!

TOP DSLR DEALS

CANON EOS 600D & 18-55MM IS LENS
£429.99
trade-up for only... £350† * and your 400D & 18-55 lens

CANON EOS 100D & 18-55MM IS STM
£499.99
FREE MANFROTTO CAMERA BAG WORTH £29.99 Pixster Lite
trade-up for only... £399† * &450D +18-55 IS inc. cashback

CANON EOS 700D & 18-55MM STM IS LENS
NEW! SRP £749.99
£589.99

NEW CANON EOS 70D BODY ONLY
20.2MP APS-C Sensor, dual pixel CMOS AF, 7fps, 19 cross-type AF points, iViewfinder, vari-angle touch LCD, WiFi.
EOS 70D BODY SRP £1079.99 £Phone
18-135MM & 18-55MM IS STM LENS KITS also available £PHONE!

CANON EOS 7D BODY ONLY
£944.99*
inc £85 CASHBACK from Canon (ends 27/10/13)
trade-up for only... £770† * & EOS 50D body inc. cashback
* AFTER CASHBACK. IN-STORE PRICE £1029.99

CANON EOS 5D Mk III BODY ONLY
£2329.99
FREE ADOBE SOFTWARE DVD (Worth £349.99 from Canon (Inc)
trade-up only... £1710† * & your EOS 5D Mk II body only

TOP LENSES

EF 8-15MM F/4L Fish-eye USM *INC. £170 CASHBACK	£979.99*
EF 16-35MM F/2.8L II USM *INC. £170 CASHBACK	£979.99*
EF 17-40MM F/4L USM *INC. £60 CASHBACK	£539.99*
EF 24-70MM F/4 L IS USM *INC. £85 CASHBACK	£1114.99
EF 24-70MM F/2.8L USM *INC. £200 CASHBACK	£1549.99*
EF 24-105MM F/4L IS USM	£729.99
EF 70-200MM F/2.8L IS II USM *INC. £200 CASHBACK	£1679.99*
EF 100-400MM F/4.5-5.6L IS USM	£1199.99
EF 100MM F/2.8L IS II USM *INC. £85 CASHBACK	£644.99*

CANON EOS 6D
FREE ADOBE SOFTWARE DVD from Canon (Inc)
inc £150 CASHBACK from Canon (ends 27/10/13)
£1329.99*
*AFTER CASHBACK. IN-STORE PRICE £1479.99

CANON EOS 1Dx BODY ONLY
£Phone

CANON EOS 60D BODY ONLY
inc £50 CASHBACK from Canon (ends 27/10/13)
£549.99*
*AFTER CASHBACK. IN-STORE PRICE £599.99

EOS M LENS KITS FROM £399.99

CANON LENS PRICE DROPS!

EFS 10-22MM USM *INC. £40 CASHBACK	£459.99*
EFS 17-55MM F/2.8 IS USM *INC. £60 CASHBACK	£659.99*
EF 35MM F/2.8 IS USM - 1 ONLY!	£499.99

Nikon PRO Dealer

NIKON PROFESSIONAL DEALER

2 YEAR WARRANTY on all Nikon DSLR bodies, DSLR kit lenses & CoolPix compacts (requires registration).

LEASE RENTAL of equipment now available to Professional photographers & Businesses

TOP 5 DSLR DEALS

NIKON D3100 & 18-55MM VR LENS
£299.99
FREE NIKON BAG worth £20!
trade-up for only... £230† * & Nikon D40 & 18-55mm

NIKON D5100 & 18-55MM VR LENS
£399.99
trade-up for only... £300† * & Nikon D3000 + 18-55mm

NIKON D7100 BODY ONLY
SRP £1099.99
£849.99
NEW LOW PRICE

NIKON D7000 BODY
£599.99
FREE NIKON BAG remote & strap worth £40
trade-up for only... £440† * & your Nikon D90 body

NIKON D600 BODY ONLY
£1369.99
SB-700 SPEEDLIGHT ONLY £100 when bought with D600
trade-up only... £1170† * & D300 Body

NIKON D800 BODY ONLY - £PHONE
BUNDLE DEALS! D800 + 50MM F/1.4G OR SB-910 FLASH £PHONE
D800E BODY SRP £2899.99 £Phone
BEAT THE PRICE RISE ON D800! £200 MIN. TRADE-IN ON D800E!

TOP LENSES

70-300MM VR AF-S F/4.5-5.6	£429.99
24-70MM AF-S F/2.8G ED	£1269.99
70-200MM AF-S F/2.8G ED VR II	£1599.99
70-200MM AF-S F/4 VR SRP £1172.99	£999.99
18-300MM AF-S F/3.5-5.6 VR	£699.99
80-400MM AF-S F/4.5-5.6 VR NEW!	£2199.99
200-400MM F/4 VR II AF-S ED G	£Phone

BUY NOW PAY LATER!
0% deferred finance
(on many items if balance paid within 12 months)! Subject to status, 20% min. deposit, £15 settlement fee payable. Phone for details (in-store customers only).

NIKON D3200 & 18-55MM VR LENS
NOW ONLY £379.99

NIKON D5200 & 18-55MM VR LENS
SRP £820
£599.99

NIKON D4 BODY
16.2MP full-frame pro DSLR.
+ £200 MINIMUM TRADE IN on your old DSLR
£4249.99

300MM AF-S F/2.8 VR II	£4099.99
400MM AF-S F/2.8VR	£Phone
500MM AF-S F/4 VR	£Phone

DSLR Studio Zone

Studio Flash kits, Backdrops, Reflectors etc. Wide range stocked.

HIGH QUALITY USED EQUIPMENT
Use our Secondhand Search Tool online at: **www.LCEgroup.co.uk**

FUJIFILM X-PRO 1, X-E1 & XF LENSES £Phone
NEW! X-M1, X100s, X20 Now in stock! £Phone
NEW 23MM F/1.4 lens £849.99 First Body October

TAMRON 18-270mm VC PZD Di II f/3.5-6.3 SUPERZOOM
£369.99
1/2 PRICE UV FILTER with lens
70-300mm LD Di f/4-5.6 MACRO ZOOM (Canon, Nikon, Sony fit) ONLY £129.99

Manfrotto proven professional
190X PRO L TRIPOD + FREE 804RC2 HEAD (USUALLY £59.99)
FREE 804RC2 HEAD Usually £59.99
£149.99
+5 YEAR WARRANTY (REGISTRATION REQUIRED)

Panasonic LUMIX DMC-GH3 & 12-35MM F2.8 ASPH POWER OIS LENS
FREE GRIP (WORTH £349.99) & 3 YEAR WARRANTY
£1599.99
trade-up for only £1375† * & your EOS 5D MK II BODY
LUMIX GH3 BODY ONLY - NOW ONLY £899.99

NEW LUMIX G6 & 14-42MM ZOOM
£599.99
+ £50 CASHBACK & 3 YEAR WARRANTY
PANASONIC LUMIX LENS & ACCESSORY RANGE IN STOCK- £PHONE!

RICOH GR
RICOH GR CAMERA £599.99
RICOH GR BUNDLE + GV-1 VIEWFINDER & GC-5 CASE £699.99
SAVE £149 ON BUNDLE SRP £849.99

SONY α
NEX-5R + 16-50MM OSS PZ50M £PHONE FOR NEW LOW PRICE!

Alpha 99 body
Alpha 77 + 16-50mm F/2.8
Alpha 65 + 18-55mm
Alpha 58+18-55mm
New! Alpha 3000+18-55mm OSS Zoom
NEX-7 + 18-55mm OSS
NEX-6 +16-50mm PZ
Cybershot RX100/RX100 II
Cybershot HX300

CALL FOR LATEST DEALS & PRICES!

OLYMPUS
PRE-ORDER NOW & CLAIM FREE BATTERY GRIP HLD-7! (+FREE MMF-3 LENS ADAPTER FOR FOUR THIRDS SERIES OWNERS)

NEW OM-D E-M1
16.3MP, Dual fast AF, rugged weatherproof build, 2.3 million dot V/finder, 5 axis anti-shake, WiFi, 10fps, 25600 max ISO.
BODY + 12-40MM F/2.8 D/ZUIKO £1949.99
OM-D E-M1 BODY £1299.99
ALSO IN STOCK- OM-D E-M5 & PEN E-PS- £PHONE

10 High St, Southampton SO14 2DH
Call 02380 335363

FAST COURIER MAIL ORDER Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items.

MAIL ORDER HOTLINE: 023 8063 2629

e-mail: southampton.civic@LCEgroup.co.uk **www.LCEgroup.co.uk** Open 9am-5.30pm Monday-Saturday, 11am-4pm Sunday

Manager – Matthew Sanders - BA (Hons) Photography

E & O E. Subject to availability. Some images are for illustrative purposes only. Trade-Up deals are examples only and assume equipment part-exchanged in very good condition, full working order, etc. & including all standard accessories.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

23

THE NEW PRIME NUMBER

If you believe Douglas Adams, the number 23 is the meaning of life and gives us the answer to the riddles of the universe. But is it Fuji's magic number?

Sexy, stylish, high quality... not normally adjectives you'd associate with a few bits of metal and glass, but this is no ordinary glass. Oh no, this is Fujinon XF glass – their new 23mm prime to be precise. To those who remember 35mm film, the 35mm lens was the next purchase after the standard 50mm prime as it's a tad wider, normally fast and ideal for landscapes and environmental portraits.

Built to sit on the APS-C-sensored X-Trans cameras, this 35mm equivalent is all about reaching the pinnacle of image quality, from the aspherical lens element, a rounded 7-blade diaphragm, Fuji's HT-EBC anti-reflection coating and the advanced design and engineering. These engineers and designers have really thought of the 'manual' craftspeople with the addition of focusing and hyperfocal distance scales – landscapers and pre-focusers will have a field day. Yet they have also provided a zippy AF system that's both accurate and quiet, utilising a high-torque coreless AF motor.

Completing the package are the materials: all-glass lenses, manual aperture ring, matt black metal body – in all, with that big 62mm front filter thread, it manages to tip its hat at yesteryear and yet be seamlessly modern too.

We can't wait to get one on a X-Pro 1 and give it a go and report our findings – now where's Kevin Mullin's number...? PP

www.fujifilm.eu/uk

QUICK SPEC:

+ Street price: £850
+ Min focusing distance: 28cm
+ f/1.4-f/16
+ 11 elements in 8 groups
+ 7 bladed diaphragm
+ HT-EBC coating
+ Weight: 300g

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Westcott Skylux LED

Studio and portrait pro Karl Shaw takes a closer look at a newly launched dimmable, daylight-balanced LED that can be used for both stills and video

If you are familiar shooting with continuous light, you'll be only too aware of some of the pitfalls; excessive heat, light temperature and low output to name but a few. Unless you're prepared to spend a shed load of cash on the high-end stuff – continuous lights tend not to be high on most photographers' to buy lists. However, you might want to check out the new SkyLux from Westcott. In a nutshell, the SkyLux is the first daylight-balanced (5600K) studio LED light that, with the addition of a Bowens mount Speedring, can be used with all your existing softboxes, barn doors, beauty dishes, etc – basically anything that you use with your flash heads can be utilised with the SkyLux. The front element is also diffused, which promises a shadow-free output even before the addition of any of the aforementioned modifiers. Oh, and the unit also dims to offer even more control so you can tailor the lights exactly to your liking.

The SkyLux also boast a CRI rating of 94+ – okay, that's a pretty meaningless figure unless you're au fait with the Colour Rendering Index (CRI). But without getting too scientific, CRI is a quantitative measure of the ability of a light source to reproduce the colours of various objects faithfully in comparison with an ideal or natural light source. And, you can't get better than a figure of 100. Don't ask me why, you just can't, end of. Apparently, fluorescent lights range from about 50 for the basic types and up to about 90 for the very best, so with a figure of 94+ the SkyLux is pretty bloody good.

Did I mention excessive heat? Unlike tungsten or halogen lamps which can be a tad warm to say the least, LEDs give off very little heat – there's an internal fan to keep heat levels in check.

Luckily for all you videographers, the fan runs virtually silent. Also LEDs give off a pretty constant light – no flickering, so again, perfect if you're shooting movies. The light unit itself is a pretty sturdy affair; made from a solid, yet lightweight metal which is nicely chunky without being overly heavy. The handle on top of the unit is ideal for not only transportation but for hand-holding the light at times when you just need that bit of freedom – assistant not included.

The SkyLux certainly seems to offer fans of continuous lighting pretty much everything they'll need. It is a different discipline from flash; more immediate, in a what-you-see-is-what-you-get kind of a way. Yes, with flash you get modelling lights, but they don't show the whole picture – no pun intended.

So, the price. One light unit comes in at £1,200. If you bundle in a silver reflector, 36in Octabox, deflector plate, stand and case the price goes up to £1,550. Change the Octabox to 48in and swap the deflector plate for a slightly larger version and you're looking at £1,620.

Now, given that you could get some very good flash heads for a lot less outlay, you may be tempted to give the SkyLux a wide berth. However, when you take into account the specification, performance and variety that these units offer, it would be a mistake to dismiss the SkyLux as an expensive option. They are not only an alternative to flash; they offer a whole different way of shooting. PP

www.johnsons-photopia.co.uk

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Olympus OM-D E-M1

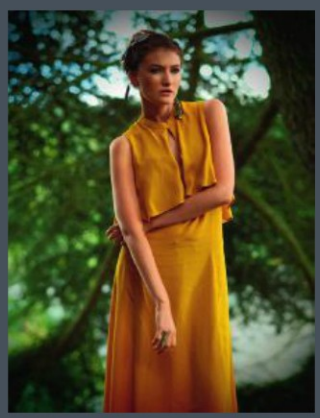
Presented with the OM-D EM-1 in the green isle of Ireland, Jessica Bracey finds how Olympus' latest offering is a product of gold for professionals alike

Bridging the gap between the CSC and the professional DSLR, it was only a matter of time before Olympus put their expertise into a product that not only went a step further than the iconic OM-D E-M5, released only last year, but encapsulated the professional photographers' wish list in terms of spec and quality. Listening to the feedback of their consumers, Olympus came parading back with the E-M1 as a contender against the big guys, a slightly bigger version than the E-M5, but a body that is a fraction of the size of those hefty DSLRs, while producing the best ever image quality from an Olympus camera. A bold statement to make, but in the realms of Castle Leslie, where ghosts and glamour were brought to life through Olympus' mechanical wizardry with its new Live MOS sensor and next-generation TruePic VII image processor, it's a claim they can certainly live up to. With one of the world's fastest autofocus systems – a huge plus point when used in conjunction with its 10fps sequential shooting – the E-M1 detects which lens you're using and automatically switches to the suitable Dual Fast AF technology, so all of Olympus' 63 Micro Four Thirds and Four Thirds lenses are compatible. One of the notable aspects of Olympus' legacy is its record-breaking Hybrid 5-axis Image Stabilisation system making hand-held shots a breeze with its comfortable grip and shooting Full HD movies a pleasure thanks to its compensation for movement around the lens axis as well as horizontal and vertical shift. Priding its improved noise reduction and colour fidelity, reaching ISOs up to 25,600, the E-M1 certainly comes into its own when in low light situations retaining details to impeccable standards.

Also answering to the needs of a host of genres that push the boundaries beyond studio photography, the E-M1's magnesium body is a reliable investment thanks to its dust, splash and freeze-proofing down to -10 degrees centigrade. And if that wasn't enough to tickle your adventurous taste buds, the incorporated Wi-Fi capabilities pushed forward from the E-P5 enables you to take full control over settings via your smartphone and iPad, enabling remote control over ISO, aperture, mode selection, shutter speed and the like. Of course Olympus' set of 12 Art Filters are encompassed within the mirrorless system to complement your photographic style – whether you like Monotone, Pinhole or Pop Art results, they're all ready and waiting for you.

Set for release in October the Olympus E-M1 is pining to be a front runner rival in the professional camera market with its impressive spec and image quality upon first glance. Keep your eyes peeled for a review of Olympus' latest offering in an upcoming issue of *Professional Photographer*.

www.olympus.co.uk
@OlympusUK #NewOlympusEM1



SPECS
+ Price: £1300 body only
+ Sensor: 16MP Live MOS and TruePic VII image processor
+ Focal points: 37
+ ISO: 100-25,600
+ Monitor: Tiltable 3in LCD 103,700 dot screen
+ Video: Full HD 1920 x 1080p
+ FPS: up to 10
+ IS: Hybrid, 5-Axis
+ Connectivity: Wi-Fi & App
+ Weight: 497g (including battery and memory card)

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

PP EDITOR'S CHOICE 2013 AWARD

VERDICT 9.5/10

Sunset mode.

TO INFINITY AND...

We asked wildlife pro JONATHAN LEWIS to take a closer look at the latest offering from Samsung, the Android powered Galaxy NX

The world of photography is becoming more and more accessible to everyone. Once solely a pursuit of professionals with stacks of lenses and cameras, it is now equally being embraced by users with nothing more than a smartphone and a creative eye.

Samsung has cleverly capitalised on this trend and created the world's first CSC with a full Android (4.2) operating system; the Samsung Galaxy NX. This camera operates using exactly the same system as the Samsung S4 smartphone (a phone which outsold Apple's iPhone by nearly double in the first quarter of 2013) and therefore anyone who is familiar with this phone, or indeed any smartphone, will be comfortable with using this camera.

To me this progression, merging new technology with cameras, seems like an intelligent and logical step to move towards and I jumped at the opportunity to review this ground-breaking camera. I took it with me on a trip to a tiny island called Alderney in the Channel Islands to test it out.

LESS IS MORE

The first thing that stands out about this camera is the whopping 4.77in screen which takes up nearly the whole of the back of the camera, providing beautiful crystal clear HD images. With only a few physical buttons, the camera has a minimalist feel and look; a refreshing change to so many other cameras cluttered with buttons and dials. This theme continues when the camera is switched on and rather than packing in hundreds of menus and sub menus the options have been reduced to the few you will actually want to use on a day-to-day basis, most of which are on the same screen. I loved this fresh approach and enjoyed the way that the camera made photography easy and fun, rather than a daunting and complicated process! No doubt this will really appeal to the army of budding enthusiasts out there who are keen to continue to take great photos, but maybe don't have all of the technical know-how.

With very few buttons, most of the control is instead through the touchscreen which I found very easy, sensitive and accurate to use. As a Samsung S3 smartphone owner I am familiar with how to operate the Android system and worked my way around it instantly, but even non-Android users won't have a problem as it's superbly simple to use and will make sense to even the least technical of users.

The single main dial at the top of the camera scrolls through the standard M, A, S and P modes. Within these modes you can easily overlay a variety of 13 effects – ranging from Vintage to Vignette to Greyscale – which you can apply to your photographs. Using the main screen you ▸

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

can change all of the variants you'd need to change – aperture, shutter speed, ISO, exposure compensation and focus point – in a couple of touches. To make navigation even simpler, there's a iFn button located on the barrel of the 18-55mm lens which you can press and then easily alter the main settings. Alongside the manual and automatic modes the camera also offers a Smart Mode from which you can choose any of the 31 Creative modes to help you get the most from your photography. These are great fun to use and really open up creative opportunities to every user – more on these later in the article.

It's a testament to the well thought-out design of this camera that in under five minutes I'd navigated my way around the whole of the NX and worked out everything I'd needed to know to get out and about and start photographing. To me, this is how photography should be and this camera leads the way in simplifying the process, which will open up a new world to non-technical photographers.

SHARP SHOOTER

I was very impressed by the image quality the camera provided; the large sensor produces photographs which are very sharp, crisp and punchy with spot on colours. Even better, this is all perfectly displayed by the outstanding screen and seeing such great quality images encourages you to take more and more photographs, which is after all the point of having a camera! The NX Galaxy copes with noise well, it's not really noticeable up to 800 and I regularly shot at ISO 1600 with little grain.

The hybrid autofocus system works very well and is operated by a simple touch on the screen, selecting where you want it to focus. Manual focusing is possible and the camera assists by zooming into the scene so you can get your precision focusing perfect. I tested the autofocus on both stationary and moving objects and it performed well with rapid refocusing between objects and tracking on moving objects when on the AF-C mode. For action shots the Galaxy NX offers an awesome 8.6 frames per second in raw. Here, my only real grumble about the camera arises, each photo takes some time to write onto the memory and if you blast off a burst of several images it can take some time to record them. During this time you have to wait and potentially may miss some opportunities. To be honest, I doubt this is a major issue for casual photographers so it's not something to get too hung up over.

CREATIVITY

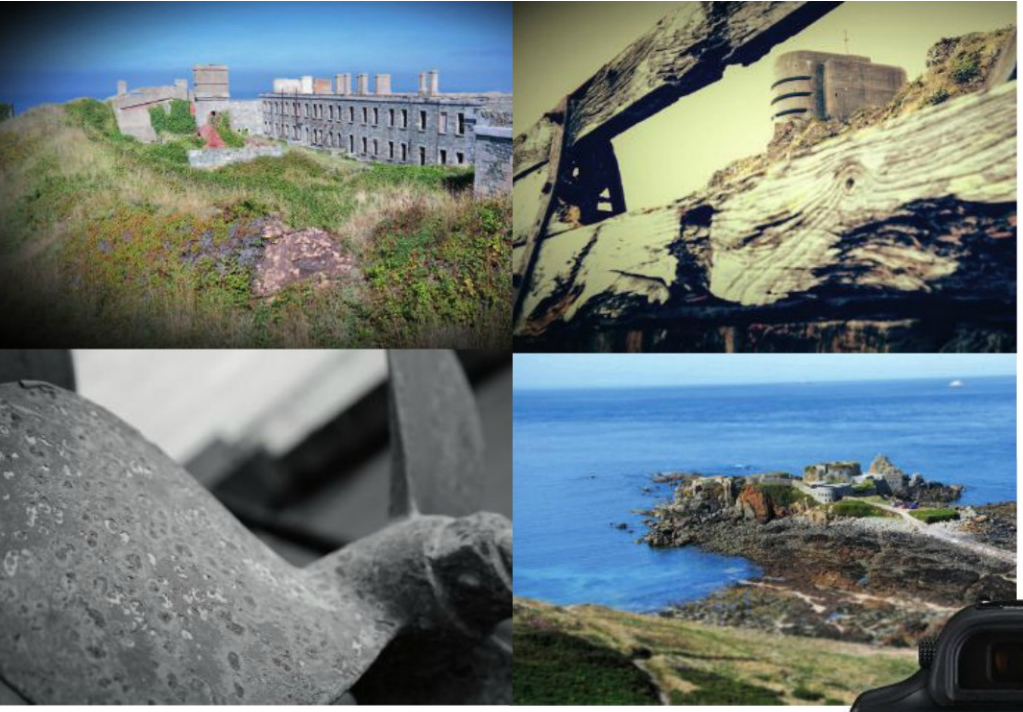
As mentioned earlier, the camera offers a range of 31 preset Creative modes which really add to the experience. Samsung really has gone all out on these and there are a wide variety of options to choose from to get advanced effects with no prior knowledge required.

Some of the modes are designed to capture a specific effect, for example blurring moving water, freezing an action shot, dawn and sunset, fireworks or light trails left by moving cars at night. Others are more creative, such as multiple exposure which allows you to combine several shots in one, HDR which combines several different exposures or intervals which creates time-lapse videos for you. So, rather than keeping these more advanced techniques for just the professionals, it opens up all these opportunities to anyone who can touch a screen! I loved how much fun playing around with these modes was, especially as it meant that I didn't have to slog through lengthy processes and editing to get the effects I wanted.

Other modes allow for in-camera editing – the erase mode allows you to erase moving objects from a photo by just touching the screen where you want it to remove. Group shot mode takes five images and then merges the images to create the best all round shot, and the aptly named beauty face mode allows you to smooth out the skin, enlarge the eyes and thin the face in camera!

Finally, there's a few modes which take photography further than just a photo; for example you can add a short sound clip to a photograph or record an animated photo in which you select which part of the scene you want to move and which part you want to freeze. These Creative modes are a superb addition to the camera. Instead of worrying about settings they

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002



Above left, clockwise: Vignette mode; Vintage mode; Miniature mode; Black and White mode;

Opposite page, top: Landscape mode; Bottom: Macro mode.

allow you to get the photos you want easily and effectively, I think we'll be seeing much more of this in the future.

WHIZ KID

Another real selling point of this camera is the extensive connectivity it offers. The camera takes a micro-sim card by which you can connect to the internet, upload your photos to a cloud service and surf the internet. Even better, the Galaxy NX comes supplied with two years worth of 50GB Dropbox storage so any photographs taken will be automatically uploaded to your online folder where you can share or edit them. The Android system allows users to access Google Play store and download any of their selection of over 1 million apps onto the camera. This means you can download editing software apps and do all of your editing in-camera, a real plus point if you want to avoid the hassle and time of slogging through editing your images on a computer. On top of this you can download apps to access your email, check the weather, read photography books or check the direction of the sun at any time! Furthermore, a full version of Lightroom 5 is thrown into the package (RRP c. £100), should you want to edit your raw images on your computer.

VERDICT

To be honest I was blown away by this camera. It's obvious that Samsung has gone back to the drawing board and taken a different, more simplistic approach to photography, and it really does work. The quality of the photographs is outstanding and the layout and touchscreen make so much sense. Creative modes open the door to more advanced techniques for everyone and the ability to download apps means almost unlimited creative potential is possible.

The expensive price will put some people off, but the camera really is great and deserves full consideration if you're on the lookout for a new model; it may well change the way you approach your photography. The kit 18-55mm lens performs very well and Samsung also offer a wide range of other lenses, ranging from the 70-200mm f/3.5-4.5 telephoto to prime lenses such as the ultra-wide 16mm f/2.4 and specialist lenses like the 60mm f/2.8 Macro.

This is a superb camera which encourages creativity whilst having a lot of fun along the way. I'm going to have to raid the piggybank, as I want to get one for myself! Overall, this gets an excellent 9.5/10 and I would thoroughly recommend it. PP

www.samsung.com/uk

SPECS
+ Street price: £1,200 (body only)
+ 20.3MP APS-C sensor
+ 4.77inch HD LCD screen
+ ISO 100-25,600
+ 4G LTE connectivity
+ 8.6 FPS
+ Wi-Fi

PROS
+ Very large HD screen
+ Amazing touchscreen
+ Simple (and fun) to use
+ Image quality
+ Ability to add apps and upload straight to the internet
+ Lightroom 5 included

CONS
+ Expensive
+ Slow buffering of images

VERDICT 9.5/10
★★★★★★★★★½

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/1242017544170002

POSITIVES & NEGATIVES

So you've gone from the days of film right through to digital and still have stacks of negatives and slides collecting dust. Art Editor Noel Hibbert from our sister title, *Photography Monthly*, thinks it's time to bring them back to life and potentially make some money, but is the OpticFilm 120 scanner by Plustek up to the task?

A month or two ago a very good friend of mine asked if I could produce for him a wedding album from the likes of Graphistudio or Folio Albums, just as I do for my wedding couples today. The biggest problem was that he was married 10 years ago and the special day was all captured on film. He wanted to surprise his wife on their anniversary with a digitised and printed version for her, so after contacting the photographer that took the precious shots all those years ago, he parted with the 15 rolls of negatives that had been safely stored away all this time for a small fee.

So the question is, how do we process them again in a cost effective and time efficient way without sacrificing quality? Cue the OpticFilm 120 Professional scanner. Not one to judge a book by its cover our first acquaintance was its looks. Approximately 400mm long by 200mm wide and high, it's not the most compact machine, but this isn't a flatbed and comes complete with a motorised tray that pulls in whatever medium you are scanning – plus bearing in mind it has to pack in an 8-element glass lens with 5,300 dpi optical resolution. When I first saw it, it reminded me of one of the larger Drobo drives but with aluminium sides and top, so looks simple and stylish. Now I'm not really one for all those spec numbers, abbreviations and jargon words, I just want to know that it will give me a great reproduction without encouraging me to start asking questions I can't answer and talking to myself like some loon on a street bench with an invisible phone.

IS IT EASY TO USE?

Initially no it wasn't; the instruction booklet was beyond basic, but we all know we never read these things anyway so that took its place back in the box! So in my typical man approach, I clicked buttons until my frustration wore off and finally got somewhere. After establishing the idiot-proof mode (Pilot mode) I finally got it to scan a row of 35mm shots. The cassette held two rows but for some reason would only scan one and a half rows – this may have been something I did wrong but as I said the instruction book was not the most intuitive. I couldn't work out why it was doing that; the software seemed a bit long winded to scan things in a quick and simple way at first and personally I thought the software was a bit behind its time – which ends up being one of my main gripes.

WAS IT QUICK?

Second gripe. In a word, no. Again I think some of this was due to the way the software operates, but remember it has to scan at a decent rate – quality is of the essence otherwise what is the point? It took around one and a half minutes to pre-scan a negative strip and then a further two minutes and 15 seconds to scan an individual 35mm shot. For some reason I couldn't get it to batch scan, so I would imagine this would be a little quicker... Once scanned it then does an infrared scan for dust and scratches, so it would be safe to say it's going to take a while to scan 15 rolls of film, and of course it's a 36exp and not 24exp! What did I expect?

WHAT IS THE QUALITY LIKE?

This is where this machine excels; the quality is very good, colour reproduction is excellent and I know my gripe was the software but what I did like was the array of film presets – whether you shot Agfa or Kodak it

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

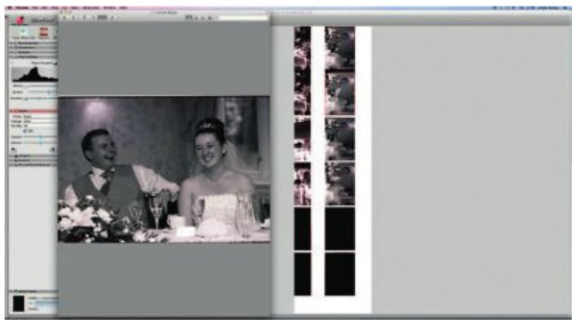
probably has the film you shot on – and a simple click on the correct film type in the software and it adjusts itself to the correct colour reproduction. Another bit I liked was the dust and scratch removal feature, this will obviously depend on how well you looked after your negatives – mine looked like they had been used as knee pads for a five-year-old kid sliding around at an 80s wedding disco. Now it's not perfect but it eliminates a lot, minimising the time spent in Photoshop, Lightroom or whatever flavour you use to clone away the bits it doesn't detect. You will need an air of caution with this funtion at times as it can remove detail from the photograph.

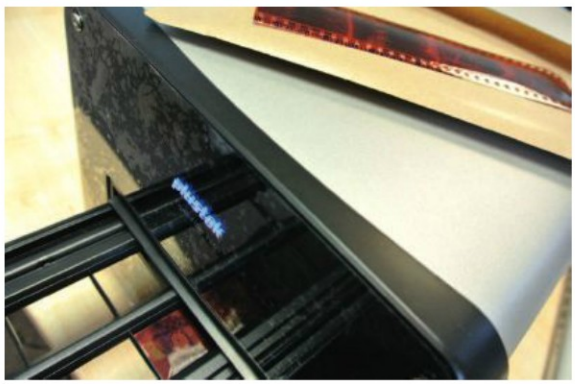
HOW MUCH IS IT GOING TO COST ME?

This is the tough bit; it retails for around £1700, which to me isn't cheap – plus my issue is that time is money and this is a very time consuming ordeal, so you would have to weigh up the alternatives. I got an estimate from a local darkroom to scan the 15 rolls of film, it came in at around £400-450 and would take about a day. If you had four wedding sets you would basically pay for the machine, but feel you would also lose the will to live scanning for around 15 rolls in 11 hours four times over. So is your precious time better spent on new shoots and promoting the business? Epson has just released a flatbed scanner, the Perfection v550 at a fraction of the cost £179, but the main question would be quality and speed – could it be a cheaper and quicker contender?

After getting through the hiccups I actually liked this machine and was impressed at the quality of the images, there's nothing like seeing your old photos brought back to life and reminiscing the good times, something we should encourage and get them printed, whichever way you do it!

For the full spec of this machine visit www. plustek.com





Check out our comparison shot of the same negative. We scanned it on our Epson Xpression 10000XL, a pro-spec model that was originally more expensive than the Plustek when new. To compare the two versions go to www.professionalphotographer.co.uk/Magazine/Magazine-downloads

TURN OVER TO SEE OUR BUYERS' GUIDE TO SCANNERS

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

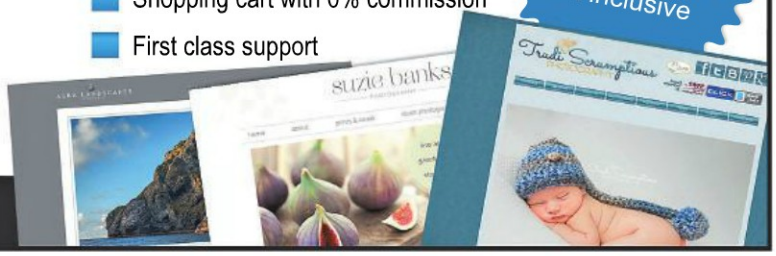
BEST IN TEST Advanced

theimagefile...

The **complete** web solution for the serious photographer

- Great websites
- Fantastic search engine optimisation
- Wordpress blog included NEW
- Shopping cart with 0% commission
- First class support

Packages from just £6 /month all inclusive



www.theimagefile.com
0845 118 0030

ProAm IMAGING

Same Superb Quality
Same Fast Service...
NEW LOWER PRICES!

Voted The Societies/SWPP 'Best Professional Lab' for 4th Year Running

EASY TO USE FTP ONLINE UPLOAD SERVICE now available at
www.proamimaging.com
Simply visit 'New Client' area to register an account

SIZE IN INCHES	COST PER PRINT
5x3½"/5x4"/6x4"	10p
5x5"/7x5"	15p
8x6"	27p
8x8"/9x6"	32p
10x7"/10x8"	50p
12x8"/A4	55p
12x10"	70p
12x12"/14x10"	85p
16x12"/A3	£1.10

Please see website for full range of sizes and delivery costs. All prices include VAT @ 20%.

Scores MAX 25 OUT OF 25 Value For Money
Group Test of Labs... Advanced Photographer mag Jan 2013

ProAm Imaging Ltd. 17, Northgate, Bradford. BD1 3JR.
(T) 01274 723622 (F) 01274 735389 (E) sales@proamimaging.com
Please visit our website for full details of how to prepare your files for printing
www.proamimaging.com

CANSON INFINITY PAPER
Every Print A Masterpiece

Camera BEST BUY

STOP PRESS: NEW OBA FREE
MuseumArt Canvas See web

Group test Baryta Papers WDC Jan 2013

"...we cannot pour enough praise on the statistics ... performance was impeccable"
Mike McNamee Canson Baryta Test Professional Imagemaker Mag Sept 12

DIGITAL PHOTO
Canson Infinity Baryta MAX 5 ★★★★★
Digital Photo Test
" Overall it`s a great paper that recreates the look and feel of traditional darkroom paper"
Amateur Photographer Test

Photographer
GREAT REVIEW FOR CANSON DISCOVERY TEST PACK

MASTER PHOTOGRAPHY
"choosing any of these papers for a portfolio could give you an edge" Master Photography Magazine

Why not try the Canson Range Discovery Test Pack which includes the NEW Baryta paper. See website for U.K. and Eire stockists...

www.cansoninfinity.com

CANSON INFINITY

onlinepaper.co.uk
The online paper specialists

Check site for Special Offers & Promotions
We really are your 'One Stop Paper Shop'

A huge range of papers in stock at great web prices

Like us on Facebook for more great offers

Award winning papers, next day delivery, as standard

Call
01892 771245
Email
sales@onlinepaper.co.uk

Hahnemühle FINEART
Permajet
somersetenhanced
St Cuthberts Mill
CANSON INFINITY
Fotospeed DISTRIBUTION
EPSON EXCEED YOUR VISION
MUSEO DIGITAL FINE ART MEDIA
ILFORD GALERIE PROFESSIONAL INKJET PHOTO RANGE

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Scanners: FROM NEG TO BED

Looking for a negative or flatbed scanner to suit your photographic needs? Our buyers' guide is here to assist the purchasing process

Negative scanners, only by name!

We've sorted the good from the bad and the ugly to bring you our guide to affordable negative scanners with a twist.

Lomography Smartphone Film Scanner

If you love the nostalgic look of film but can't pry yourself away from the modern call of your smartphone then you might be interested in Lomography's Film Scanner. By inserting your 35mm film into the scanner you can take an image of it on your smartphone and instantly share your film images online or even stick images together for a panorama. Suitable for iPhones and selected Android phones. £50. **www.lomography.com**

Ion Film 2 SD Film and Negative Scanner

This 5MP scanner enables you to transfer 35mm film scans directly onto SD cards and other portable devices, with images appearing on the full LCD screen – meaning there is no need for the computer middle man. With an average scan time of one to two seconds the Ion is quick and easy to use and features in-scanner editing tools. £97. **www.ionaudio.com**

Reflecta ProScan 7200

This big boy packs some serious scanning power with an optical resolution of 3600dpi, a dynamic range of 3.8 Dmax and a super-speedy scanning time of one minute 35 seconds for a colour scan. It also features a dust and scratch removal system to save you time retouching in software. £350. **www.reflecta.de/en**

Cosy up with a flatbed

Here's our list of flatbed scanners from the cheerfully cheap to the wallet-tugging to suit your requirements.

HP ScanJet 200 Flatbed Photo Scanner

This compact scanner enables users to instantly scan their images at a high resolution for editing and saving to digital files on your desktop. The one-touch scan button means it's user-friendly and quick to operate. It enables users to capture detail up to 2400 x 4800 dpi resolution at 48-bit colour and scans in approximately 21 seconds at 200dpi. £58. **www.hp.com**

Canon CanoScan LiDE 700F

With a modern three-way design the CanoScan features a 180 degree lid and the ability to scan 35mm film to a resolution of up to 9600dpi. It boasts high-quality scans with low-energy consumption, thanks to its CIS sensor. It comes with a clip-on scanning unit to enlarge films and detailed prints from negative and positive film. £90. **www.canon.co.uk**

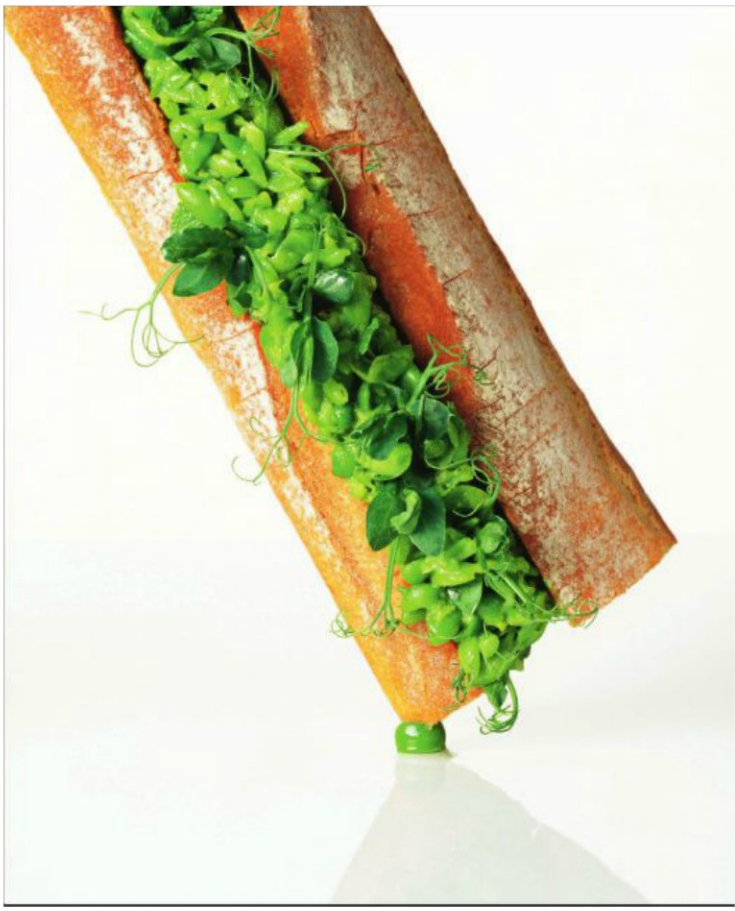
Epson Perfection V600 Photo

This lean, mean scanning machine has been designed for fast operation and professional results. There is no warm up time for scanning, with the Epson getting right to the job at hand. The scanner operates at 6400dpi optical resolution and 3.4 Dmax for film scanning. Users can create digital archives from photos, slides and film whilst operating on a power reduction system for lower consumption. £230. **www.epson.co.uk**

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

PATRICE DE VILLIERS'

HEROES



Adam Scorey speaks with PATRICE DE VILLIERS about the eclectic mix of cheese, Sir David Attenborough and guitarist Matt Bellamy

Patrice earns her crust as a food photographer. Her work is stylish, sensual and undoubtedly comes from being a foodie and having a passion for beautiful images. Her clients include Land Rover, Coca Cola, McDonalds, Marks & Spencer and Waitrose, and believe me this just scratches the surface. But she also has a twin love of music, last year bringing together some of the biggest names in pop and rock, shooting them with their favourite food for a project to help raise money for the Teenage Cancer Trust. I caught up with her to ask her about the people who inspire her.

AS: What are you up to at the minute – what's your latest project?
PDV: I'm shooting cheese for rockstar turned cheesemaker Alex James, and working with a digital agency, Dare, on a print selling website for my Love Music Love Food project you kindly covered a while ago!

AS: Can you remember what enticed you to choose photography?
PDV: Yes... I can't draw, so I picked it up by way of being able to create images that I couldn't do with paint or pencils etc. I do actually draw a little as I sketch out my concepts for editorial commissions, but only I can decipher them!

AS: Do you think it's okay that pros should have a hero/heroes?
PDV: Crikey yes... inspiration, wherever it comes from, is integral to helping create your images. My heroes are not necessarily photographers however, and there should possibly be a caveat around the term 'hero' being people who you admire as opposed to hero worship, but that defeats the object of the feature I guess.

AS: Who are your 'heroes' then?
PDV: An obvious choice for a still lifer is Irving Penn. Predictable maybe, but he was shooting images way back which were groundbreaking and that still look modern today. He crossed borders of disciplines from still life, portraiture, fashion with equal aptitude and style.

Top of list though would be Sir David Attenborough. A life dedicated to the wonders of the planet and bringing his enthusiasm for the natural world to a huge audience; inspiring generations of children and adults alike with his broadcasting skills and informed, kindly manner. I'd like him to be my Dad, or at least the wise uncle you'd spend hours with in his vast library listening to that wonderful voice!

And I have to include a musical icon, because music is for me the most emotive art form – able to sadden, inspire, delight with greater force than anything else, though I'm sure for some a painting, sculpture, literature would do the same. And it has to be Bowie, because we could all be heroes, even if just for one day. Really though, he had a vision which he brought to life, spanning a variety of art forms and only works with equally brilliant collaborators so I admire his modus operandi as well as his unique talent.

AS: Whose work now do you look at and gain inspiration from?
PDV: Not so much photographers... Picasso, for example, he was hugely prolific and also embraced photography. Gerhard Richter and Edward Hopper. Filmmakers such as David Lynch and Stanley Kubrick. I would also include guitar hero/composer Matt Bellamy for his sheer ambition and musical dexterity. Photography wise, albeit he's now doing more live action, Nick Knight – a real craftsman and boundary pusher.

AS: If you were to host a dinner party and you could invite four guests from now and any time throughout history, who would you pick and why?
PDV: Churchill, the political satirist PJ O'Rourke, Alexander the Great and Stephen Fry. I'm very interested in politics generally and there's nothing like the winning combo of fabulous food, gorgeous wine and terrific conversation. If anyone dropped out, then Oscar Wilde, Leonardo da Vinci or Sherlock Holmes, okay he's a fictional guest... Steven Spielberg then.

AS: What would you serve?
PDV: Humble Pie.

AS: Where can we see more of your work?
PDV: patricedevilliers.com and lovemusiclovefood.org

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

PATRICE DE VILLIERS

© EASTERN DAILY PRESS

SIR DAVID FREDRICK ATTENBOROUGH

With one of the most recognisable voices in broadcasting, Sir David has been educating the world to the majesty of the natural world through the medium of television with his soft dusky tones since 1952 – and back then he didn't even own a telly. The Cambridge educated naturalist and zoologist has 31 honorary degrees, four honorary Doctorates and far too many TV, film and authoring credits and awards to mention. Aledgedly he is the most travelled person in human history, except for astronauts. As controller of BBC 2 in the late 60s, he gave the green light to the Monty Python shows.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Do you get professional

Chris King, Owner of Uniquecapture Studio, gives us a valuable

As an amateur, semi-professional or full-time pro hiring a studio makes good business sense. Not only can it help you deliver better images but it could also improve your profitability and cash flow. We caught up with Chris to ask him how his customers benefit.

Q: Firstly, tell us a little bit about your studio?

A: It's a drive-in studio with 2500 square foot of space, comprising an infinity cove, contemporary lounge set, four-poster bed set and graffiti wall, and we have just added a 3x3m wet area with two overhead showers. These have been a big hit for family shoots with the kids loving to splash about with bright umbrellas and wellingtons! Our studio is based in central Milton Keynes less than two miles from the train station so it's within easy reach of London, Birmingham and Oxford.

Q: So why do you think photographers should hire a professional studio?

A: There are many reasons why it makes sense to hire a professional studio:

• *Professional studios deliver the Wow factor*

Creating a positive impact and good first impression is critical, especially with new clients. You want your customers to know they have made the right choice in choosing you. The first thing we hear when photographers bring clients into the studio is "WOW". From families to creative directors, the reaction is the same... "Wow!" This is great news for our rental customers and helps give the photographer instant credibility with their clients. Now imagine the impression taking the same clients to your garage or front room for a shoot!

• *More space and access to professional equipment*

So the photographer has made a good first impression. Now they need to deliver great shots. At Uniquecapture we have invested hundreds of thousands of pounds in top quality equipment from Profoto, Bowens, Photon Beard, Lastolite, etc. It's not very often that a photographer asks for something we don't have. We all know that good equipment doesn't automatically deliver good results, but it certainly helps, especially if there is a technician on hand to help set it up.

• *You get more done in less time*

Hiring a professional studio often enables you to get more done in a shorter space of time. We have on-site parking with folding doors straight into the studio. This makes it much quicker setting up and getting people and props into position. Another plus is that the lighting equipment is always set up and ready to go. How long does it take you at the start and end of a shoot to get set up?

At Uniquecapture the set up takes no more than a few minutes and you can move from one set to the next as there are plenty of lights to go round. Fundamentally this means that you spend more time shooting or listening to your client.

Oh, and don't forget, getting the lighting right in camera also helps speed up your post-production time and makes selection from your raw files easier too.

• *It shouts 'professional photographer'*

At Uniquecapture we have a large reception area with samples of different print media and a projector beaming life-size images onto the wall. Many of our rental customers will utilize this area to display their own work or to view the results with the client after the shoot. Some photographers even bring their own receptionists to welcome guests as they arrive. This can be a great option, especially if the photographer has booked for the day and has families arriving on the hour every hour.

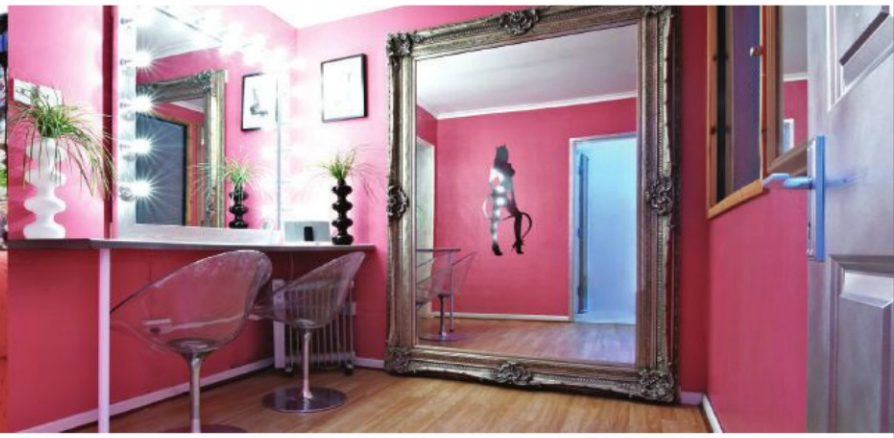
• *It makes good business sense*

The adage 'cash flow is king' is so important when running any business. Even if you have the budget and storage space at home for a studio, renting a studio optimises your cash flow. It simply makes good business sense. Ask yourself, how many hours a month do you actually spend being paid to take photographs? Five, 10, 20, 30 hours? Now, how much would you need to spend on equipment to get the same results and the same client impact as in a professional studio - £5,000, £10,000 or £50,000? What would happen to your business if you had this money to spend on a new lens or marketing to win new clients?

In reality, most of our customers spend less than 10 hours in the studio each month. For these photographers it would be bad business sense having thousands of pounds tied up in lighting and props when they can hire our studio for £160 a day.

For our seasoned professional customers who spend more than 12 hours per month in the studio we offer a Uniquecapture Premium Membership.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002



better results using a **studio?**

insight into the reasons why you should consider hiring a studio

It's a bit like joining the gym. They buy a certain number of hours each month at a reduced rate, then call them off in two-hour blocks. These are often the customers that use their cash flow for marketing; hence they spend more time shooting!

Q: What type of person hires your studio?

A: We have a broad range of customers that largely split into three categories; commercial photographers, those focusing on models portfolios and finally family portrait specialists. We therefore need to cater for a wide audience. As a result our prop room contains an eclectic mix of space hoppers, fog and bubble machines, laser lights, feather boas and materials for commercial set builds. It has taken years for us to collect all the props and it means that the photographers do not need to buy and store their own.

The experience level of our customers also varies from seasoned full-time professional to 'just got their first DSLR'. However, there is always a studio technician on hand to make a cup of tea, move furniture or set up the lights. We aim to ensure that no matter what standard of photographer, everyone leaves with great shots.

Q: So how easy is it to hire a studio?

A: We understand that photographers work long and unsocial hours. The Uniquecapture studio is therefore open from 8am until 10pm seven days a week. However, it's possible to check availability and make a booking 24/7 using our online diary and booking system. Photographers simply visit us at *www.miltonkeynesstudio.com*, view the available slots and make a reservation online. The slot is reserved immediately so no-one else can book. The next day one of our team calls you back to confirm your booking, discuss any special requirements and take a deposit. We know it can be a nightmare organizing models, stylists, caterers etc. for a commercial shoot, so the online diary makes it easy for everyone.

Q: What does a photographer need to bring with them?

A: Just your creativity and your camera. At Uniquecapture the lighting, radio triggers, use of the prop cupboard, kitchen, reception area etc. is all included in the hire cost so there are no nasty surprises when it comes to paying the bill. Some studios charge extra for each piece of equipment used so it is important to check with the studio when booking, but at Uniquecapture we like to keep things simple.

Q: What about insurance and Safety?

A: This is a point photographers often overlook until it is too late. In order to hire out our studio we have to ensure that the relevant insurances and safety protocols are in place. Getting your own indemnity insurance to work from home or your clients' premises will again impact your cash flow.

Equally important is your own safety and reputation. When hiring a studio there is always a studio technician on site. Shooting with models or clients one-on-one from home could leave both parties vulnerable.

Thanks Chris, finally ...

Q: What makes Uniquecapture different to other studios?

A: This is our second studio. We quickly outgrew the first studio so we built this one from an empty shell to ensure that layout works from a photography perspective. The infinity cove is big enough to shoot cars and bikes, the new 3x3m wet room offers endless creative options, the graffiti wall is popular with the kids and the room sets work well for lifestyle shoots.

For those photographers wanting help to improve their lighting or Photoshop skills we offer one to one training and a full programme of events that can help fill your portfolio.

We've also learned a lot about workflow, so it's now super easy to view studio availability and book online. We even give all new customers a free 4GB memory stick to keep their shots on!

Chris is the owner and Creative Director of Uniquecapture Studio. He specialises in commercial photography with his images representing major high street brands in Argos, Amazon, Currys, Comet, Tescos and Asda. Chris also utilises his 20 years of sales and marketing experience as a consultant, helping brands to realise their full potential.

Uniquecapture is online at www.uniquecapture.com or for studio hire visit www.miltonkeynesstudio.com Tel 01908 227755

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

UNIQUE SPACE...

STUDIO RECENTLY REFURBISHED

With 2400+ sq ft of flexible space, our superbly equipped studio in Milton Keynes can accommodate the biggest of shoots. We are open 7 days a week 8am-10pm and rates start at £20 per hour. Visit us at www.miltonkeynesstudio.com where you can check availability and book online. Or call us on 01908 22 77 55.

Facilities and equipment

Top quality equipment from Bowens, Profoto, Photon Beard, Rosco

5m x 4m drive-in infinity cove (+ car tent)

3m x 3m wet room

Contemporary lounge set

4 poster bedroom set and graffiti wall

Reception, kitchen, changing rooms

WWW.MILTONKEYNESSTUDIO.COM

UNIQUECAPTURE STUDIO

VIDEO TRAINING GOURMET PRODUCTS PORTRAITS WEDDINGS KIDS MOBILE BABIES BOOTCHO BABY

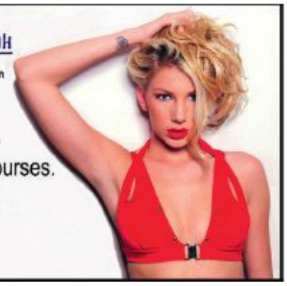
Studio hire... £20 from just per hour

Plus a free 4GB memory stick with your first booking!

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

STUDIO HIRE

www.pauls-studio.co.uk
Reading - M4 West of London
Studio Hire, Model Studio Days.
One to One Course's,Studio Lighting,
Portrait, Glamour, Nude, Art Nude Courses.
Glamour & Nude Location Shoots.
info@pauls-studio.co.uk
www.pauls-studio.co.uk
07930 462906



VESSEL
LIVERPOOL'S BIGGEST INFINITY STUDIO
FILM & PHOTOGRAPHIC FACILITIES
Equipped WITH ARRI, PHOTON BEARD, IANIRRO & SOLIENS LIGHTING
0151 207 4744
LIVERPOOLSTUDIOS.CO.UK
INFO@LIVERPOOLSTUDIOS.CO.UK

FRAMING

CARTERSMOUNTS.CO.UK
Specialist Folder and Strut Makers
Web: www.cartersmounts.co.uk
EM: info@cartersmounts.co.uk
T: 015395 32815
Project List can be found on:
uk.linkedin.com/pub/david-carter/34/b99/20a

CANVAS PRINTERS

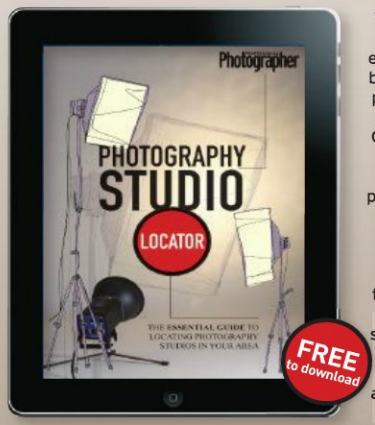
procanvas
The Best Value Premium Grade Canvases in the UK
6 Years supplying the Trade with Quality and Service
01395 233266 www.procanvas.co.uk

PRINTERS

SALT OF THE EARTH GICLEE PRINT SERVICE
Let us be your Fine Art Photographic Printer.
We also print Cards, Postcards & Notecards, etc.
Check our website for details
www.salt-of-the-earth.biz
or call:
+44 (0)1747 852 221

buyamag.co.uk
Great magazines direct to your door
Now you can buy single issues of your favourite magazines online – go to www.buyamag.co.uk

PHOTOGRAPHY STUDIO LOCATOR
A FREE digital studio hire guide for photographers



Technology should make our lives simpler and easier, particularly for the busy working professional photographer. And this is exactly what the Studio Guide does. Here we pool together an essential guide to professional photographic studios from around the UK. Not only do we give you details about each studio, we show images, have links to their websites and the app is completely searchable by location, so you can find the perfect studio right where you are, for when you need it.

FREE to download to your Apple iPad, iPhone and Android smartphone devices

NEWSLETTERS SOCIAL MEDIA
PRINT MEDIA DIGITAL
WANT MORE THAN JUST AN AD?
CONTACT A COMPANY WHO ARE ON THE CUTTING EDGE OF MARKETING
Call Cav on 01242 264778 or e-mail: carwyn.rhys-jones@archant.co.uk

TO ADVERTISE CALL CAV ON 01242 264778

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

the photographer's guide to turning pro

The essential guide for freelance photography newcomers. 164 pages of need-to-know advice, insights & inspiration – don't do it until you've read *Turning Pro*

* What the pros would do if they went 'Back to School'
* Terry O'Neill reveals how to win his award
* How our first years seized success
* The death of photojournalism

LATEST EDITION ON SALE
11TH OCTOBER

www.subscriptionsave.co.uk/tp
08458 488059
Quote 'Turning Pro'

Send a cheque made payable to Archant Community Media Ltd, to: Turning Pro, Tower House, Sovereign Park, Market Harborough, Leicestershire, LE16 9EF, UK.

FREE UK delivery. Delivery overseas: Europe £3 - Rest of the world £5

PROFESSIONAL Photographer

Professional Photographer **is published every four weeks by Archant Specialist, Archant House, Oriel Road, Cheltenham, Gloucestershire, GL50 1BB.**

GROUP EDITOR - Adam Scorey
adam.scorey@archant.co.uk
FEATURES EDITOR - Emma-Lily Pendleton
emma-lily.pendleton@archant.co.uk
ART EDITOR - Rebecca Stead
rebecca.stead@archant.co.uk
FEATURES WRITER - Jessica Bracey
jessica.bracey@archant.co.uk
MULTIMEDIA WRITER - Jade Price
jade.price@archant.co.uk
DIGITAL EDITORIAL APPRENTICE - Charley Yates
charley.yates@archant.co.uk

THANKS TO: Victoria Dovey (Good luck in your finals!)

REPROGRAPHICS MANAGER - Neil Puttnam
neil.puttnam@archant.co.uk

GROUP SALES MANAGER - Daren Stainton
01242 216085, daren.stainton@archant.co.uk
MULTIMEDIA ACCOUNT MANAGER - David Lennox
01242 216054, david.lennox@archant.co.uk
CLASSIFIED ACCOUNT MANAGER - Carwyn Rhys-Jones
01242 264778, carwyn.rhys-jones@archant.co.uk

MD, ARCHANT SPECIALIST - Mark Wright
MD, ARCHANT LIFESTYLE - Miller Hogg

PUBLISHING PRODUCTION MANAGER
Kevin Shelcott, 01603 772165
PRODUCTION TEAM LEADER
Mikey Godden, 01603 772876

SUBSCRIPTIONS/BACK ISSUES
Customer care 01858 438832
Order hotline 01858 438840
Visit www.subscriptionsave.co.uk
Email professionalphotographer@subscription.co.uk

HEAD OF DIRECT CUSTOMER MARKETING
Fiona Penton-Voak, 01242 265894
SUBSCRIPTIONS MARKETING MANAGER
Lisa Flint-Elkins, 01242 264751,
lisa.flint-elkins@archant.co.uk

WHOLESALE AND RETAIL DISTRIBUTION
If you have difficulty obtaining *Professional Photographer*, contact Seymour, 86 Newman Street, London W1T 3EX Telephone 020 7396 8000

ARCHANT SPECIALIST

TIPA

www.professionalphotographer.co.uk
feedback@professionalphotographer.co.uk
01242 264769
@prophotomag Pro Photo Mag

© Archant Specialist. Archant Specialist is part of Archant Community Media Ltd.

■ While reasonable care is taken to ensure the accuracy of the information in *Professional Photographer*, that information is obtained from a variety of sources and neither the publisher, the printers nor any distributor is responsible for errors or omissions. All prices and data are accepted by us in good faith as being correct at the time of going to press. Pound conversion rates correct at the time of going to press. Advertisements are accepted for publication in *Professional Photographer* only upon Archant Specialist's standard Terms of Acceptance of Advertising, copies of which are available from the advertising department. All advertisements of which the content is in whole or in part the work of Archant Specialist remain the copyright of Archant Specialist. Reproduction in whole or in part of any matter appearing in *Professional Photographer* is forbidden except by express permission of the publisher.

Competition terms and conditions: ■ The closing date for competitions/giveaways is displayed alongside the competition/giveaway online. ■ Employees of Archant Specialist, and those professionally connected with the competition/giveaway, for example, employees of the sponsor company, are not eligible to enter. ■ Unless otherwise stated, competitions/giveaways are only open to UK residents. ■ Prizes are as described and no alternatives can be offered. ■ The editor's decision is final and no correspondence will be entered into. ■ Archant Specialist may wish to contact you in the future, or pass your details to selected third parties, to introduce new products and services to you. If you are sending your entry by text and do not wish to be contacted, please add the word 'NO' to the end of your text message. If you are sending your entry by post, please tick the appropriate boxes on the entry form.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

DNP THE WORLD'S LEADING SUPPLIER OF DYE-SUB PRINTERS

DS40
UP TO 6X9"

DS80
UP TO 8X12"

WINNER OF THE PRESTIGIOUS DIMA AWARDS THREE CONSECUTIVE YEARS

Digital Printer Shoot-Out DIMA 2010 WINNER

Digital Printer Shoot-Out DIMA 2008 WINNER

Digital Printer Shoot-Out DIMA 2009 WINNER

DNP PartyPrint

AVAILABLE NOW FOR **WINDOWS XP, WINDOWS 7 & WINDOWS 8**
SEARCH CODE: **PAR1000**

PHOTOMART / WWW.PHOTOMART.CO.UK / SALES@PHOTOMART.CO.UK / 020 8527 6006

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002

Register now for your opportunity to enhance your E-M1

FREE HLD-7 battery grip and MMF-3 Adapter when you pre-register*

*While stocks last. Available on redemption. Terms and conditions apply. Visit **olympus.co.uk/buy-OMD** for full details.
MMF-3 Adapter only available to existing MyOlympus registered E-System users.

Like Us on Facebook https://www.facebook.com/pages/Download-from-harks/124201754417002